D. ALARD

10 KÜNSTLERETÜDEN

10 ETUDES ARTISTIQUES

OPUS 19

VIOLINE

(KROSS)

BERÜHMTE STUDIENWERKE

Etudes célèbres

von

D. ALARD

	Ed. Schott Nr.	
Op. 16 10 brillante Etüden mit Begleitung einer 2. Violine	1030	Op. 16 10 Etudes brillantes avec accomp. d'un 2d Violin
Op. 19 10 Künstler-Etüden für Violine allein	440	Op. 19 10 Etudes artistiques pour Violon seul
Op. 41 24 Etüden-Capricen in den 24 Tonleitern		Op. 41 24 Etudes-Caprices dans les 24 Tons de la Gamme
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10 ETUDES ARTISTIQUES

Delphin Alard, Op. 19

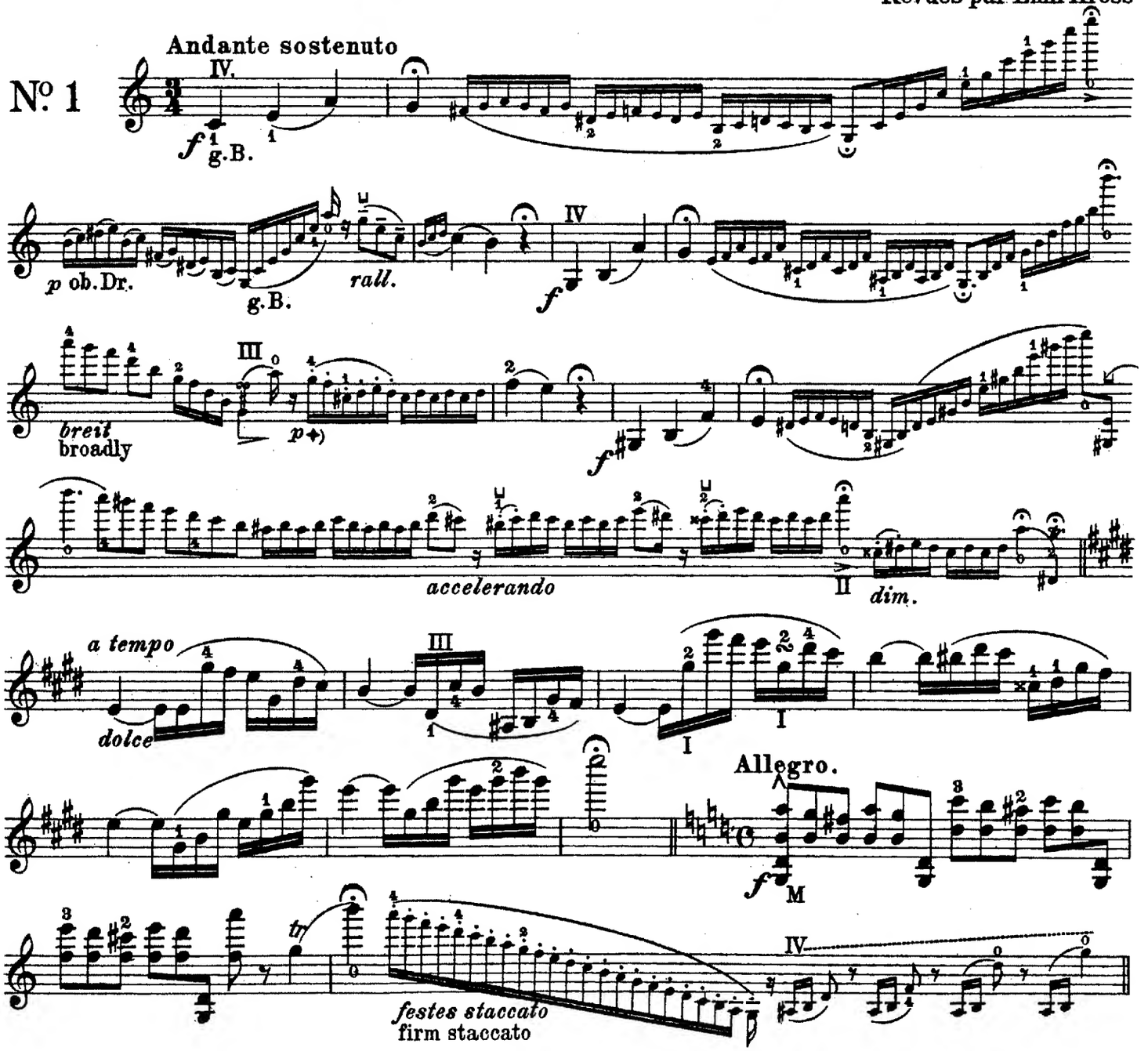
Zeichen:
⊔ = Herunterstrich
∧ = Aufstrich.
g.B. = ganze Bogenlänge
h.B. = halbe Bogenlänge
M. = Mitte.
ob.Dr. = oberes Drittel
Fr. = am Frosch
〰 = Vibriren des Fingers
I = E-Saite
II = A-Saite
III = D-Saite
IV = G-Saite

Signes:
⊔ = *Tirez*
∧ = *Poussez*
g. B. = Tout l'archet
h.B. = Moitié de l'archet
M. = Milieu
ob. Dr. = Tiers supérieur
Fr. = Talon
〰 = *Vibrato des doigts*
I = *Corde Mi*
II = *Corde La*
III = *Corde Ré*
IV = *Corde Sol*

Signs:
⊔ = Down-Bow
∧ = Up-Bow
g.B. = Whole Bow
h.B. = Half Bow
M = Middle
ob.Dr. = Upper Third
Fr. = At the Heel
〰 = Vibrating
I = E String
II = A String
III = D String
IV = G String

Revues par Emil Kross

N° 1



+) Leichtes, tändelndes Staccato.

+) *Staccato léger.*

+) Light, playful staccato.

Stich u. Druck von B. Schott's Söhne in Mainz.

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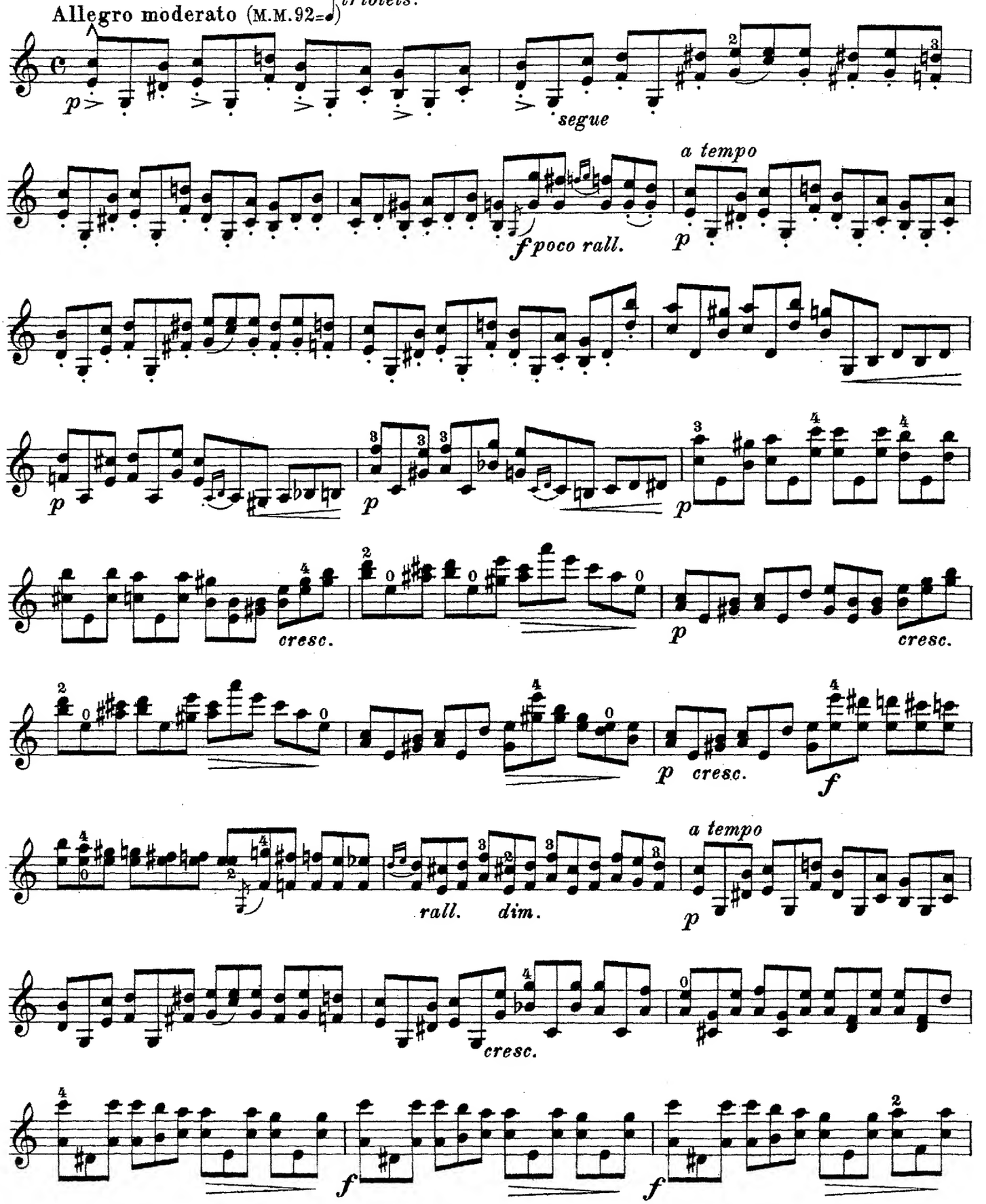
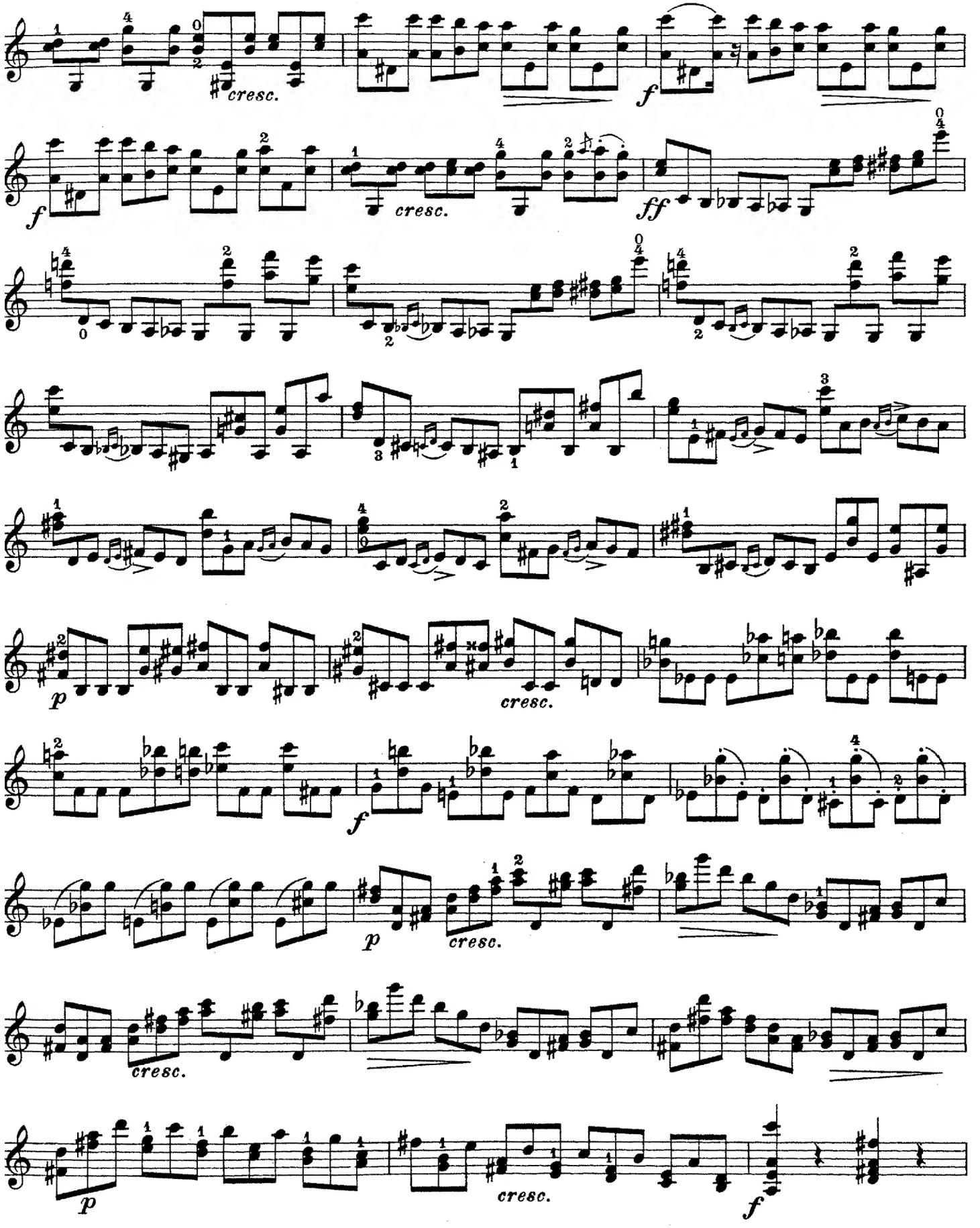
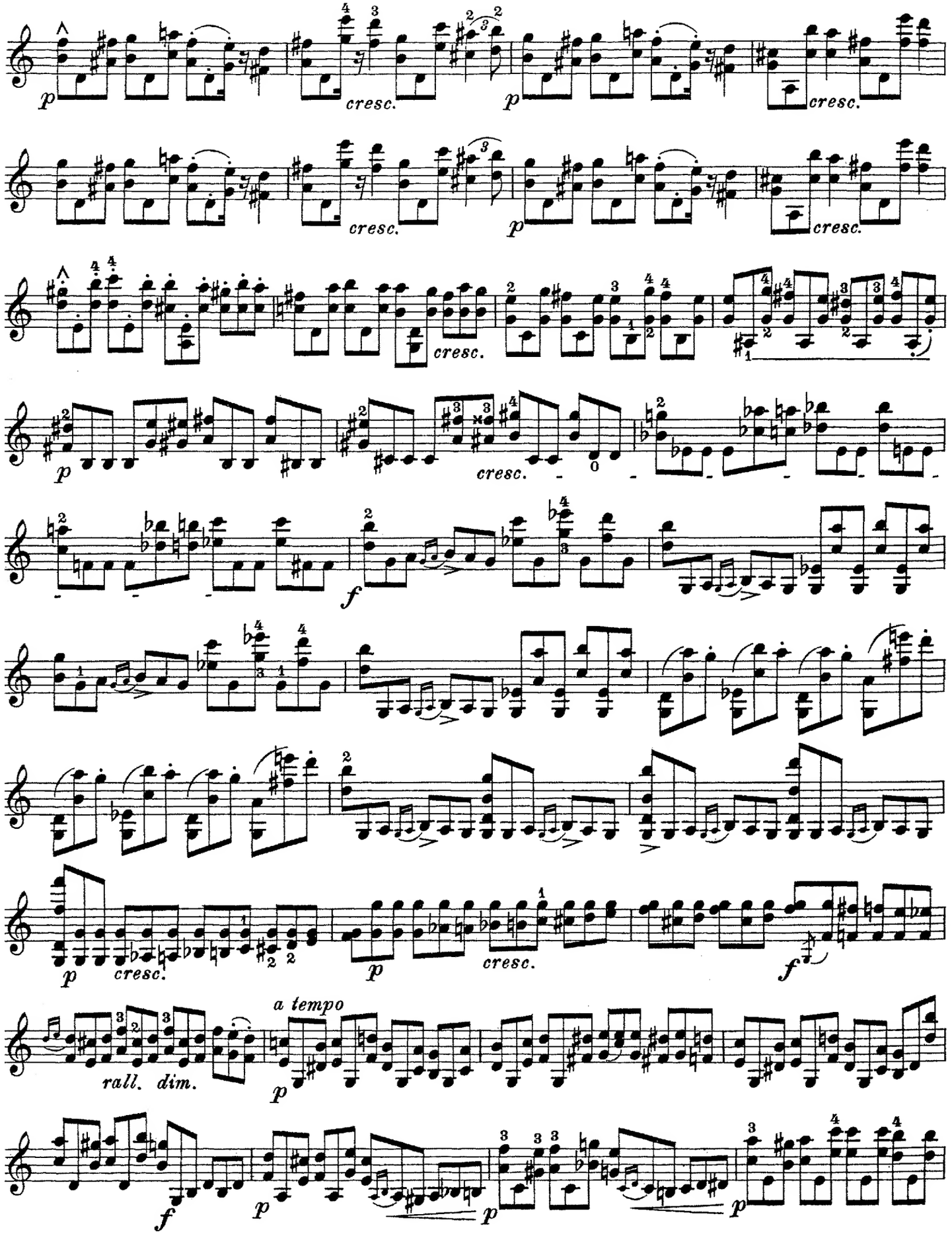
Breite Striche am ersten Dritteil des Bogens, derselbe werde nach jeder Note etwas aufgehoben und jede erste Triolennote etwas betont.

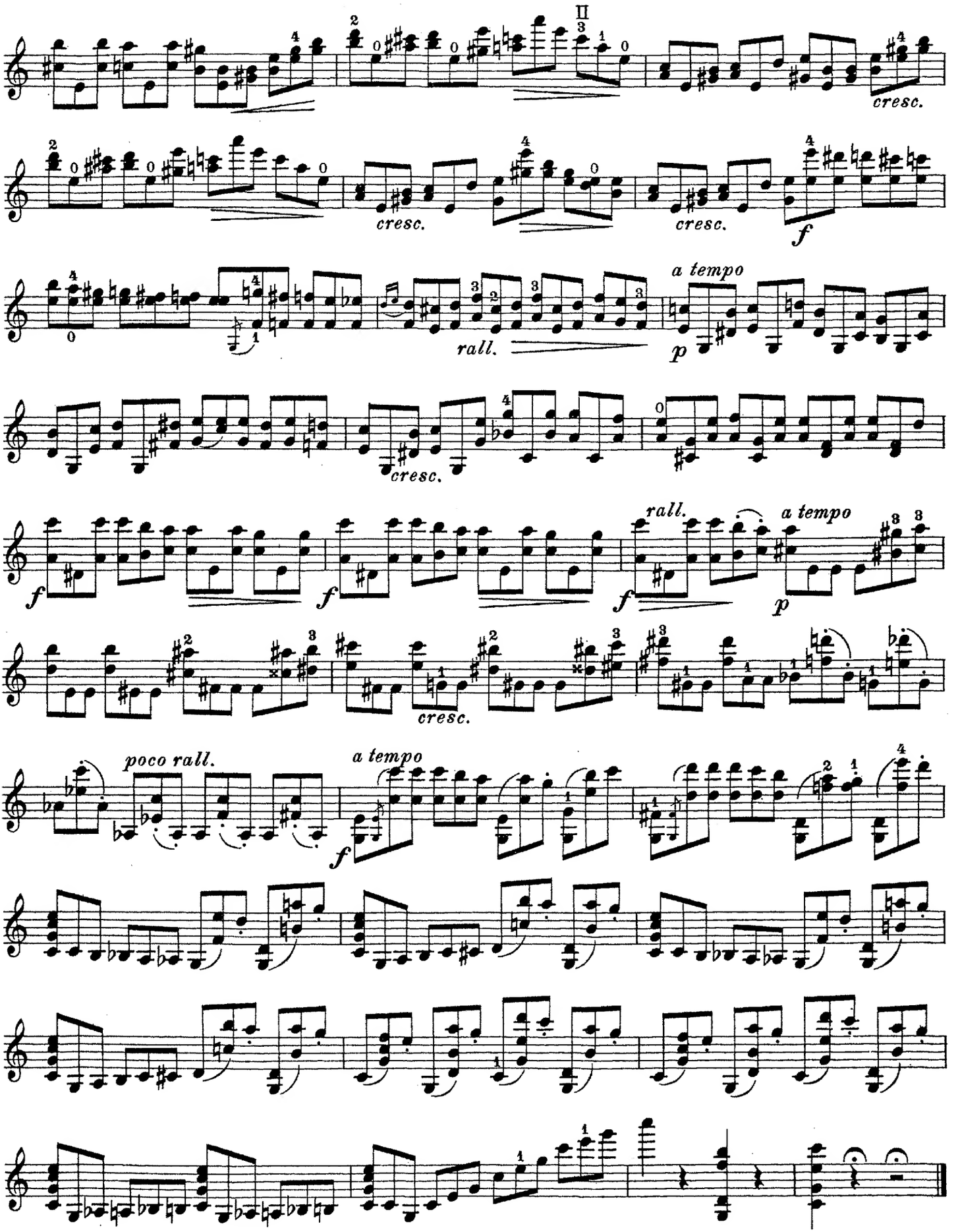
Coups d'archets larges avec le premier tiers de l'archet. Levez l'archet après chaque note et accentuez la première note des triolets.

Broad strokes with the lower third of the bow, slightly lifting the latter after each note. Give a slight accent to the first note of each triplet.




cresc.
f
f
cresc.
ff
p
cresc.
f
p
cresc.
cresc.
p
cresc.
f


p
cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.
f
p
cresc.
p
cresc.
f
rall. dim.
a tempo
p
f
p
p
p


II
cresc.
cresc.
cresc.
f
a tempo
p
rall.
cresc.
f
f
f
rall.
a tempo
p
cresc.
poco rall.
a tempo
f

Grosse Gleichheit im Werte der Noten zu beobachten; man halte den Bogen stets breit an der Saite und achte sorgfältigst auf Glätte der Saitenübergänge. Die Betonungen (>) nicht zu scharf.

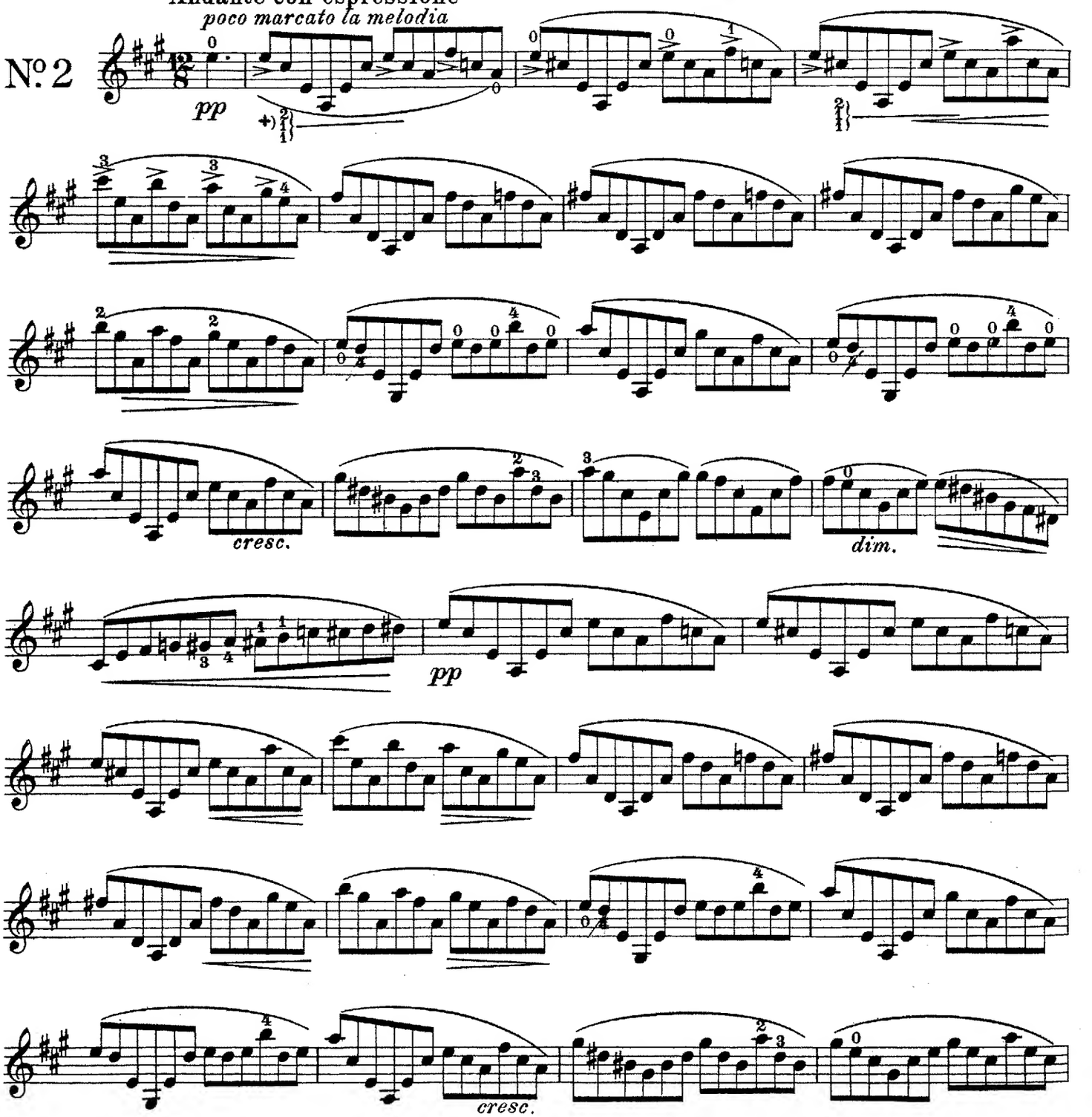
Grande égalité. Maintenir une grande largeur d'archet. Soigner le passage des cordes. Pas trop accentuer les notes marquées d'un >

Absolute equality in the value of the notes; place the bow broadly on the string and endeavour to obtain perfect smoothness in going from one string to the other. The accent (>) must not be too pronounced.

No. 2

Andante con espressione

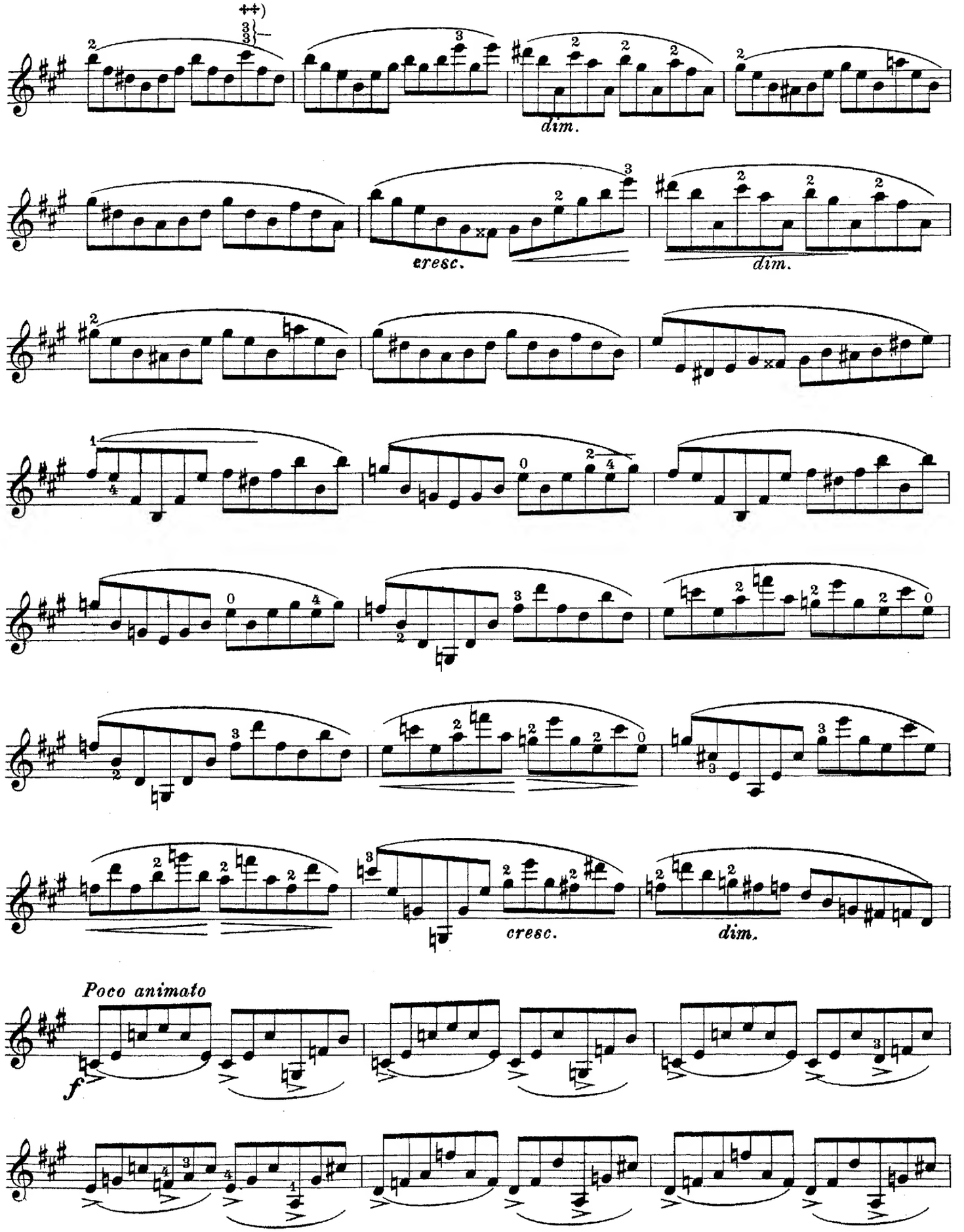
poco marcato la melodia



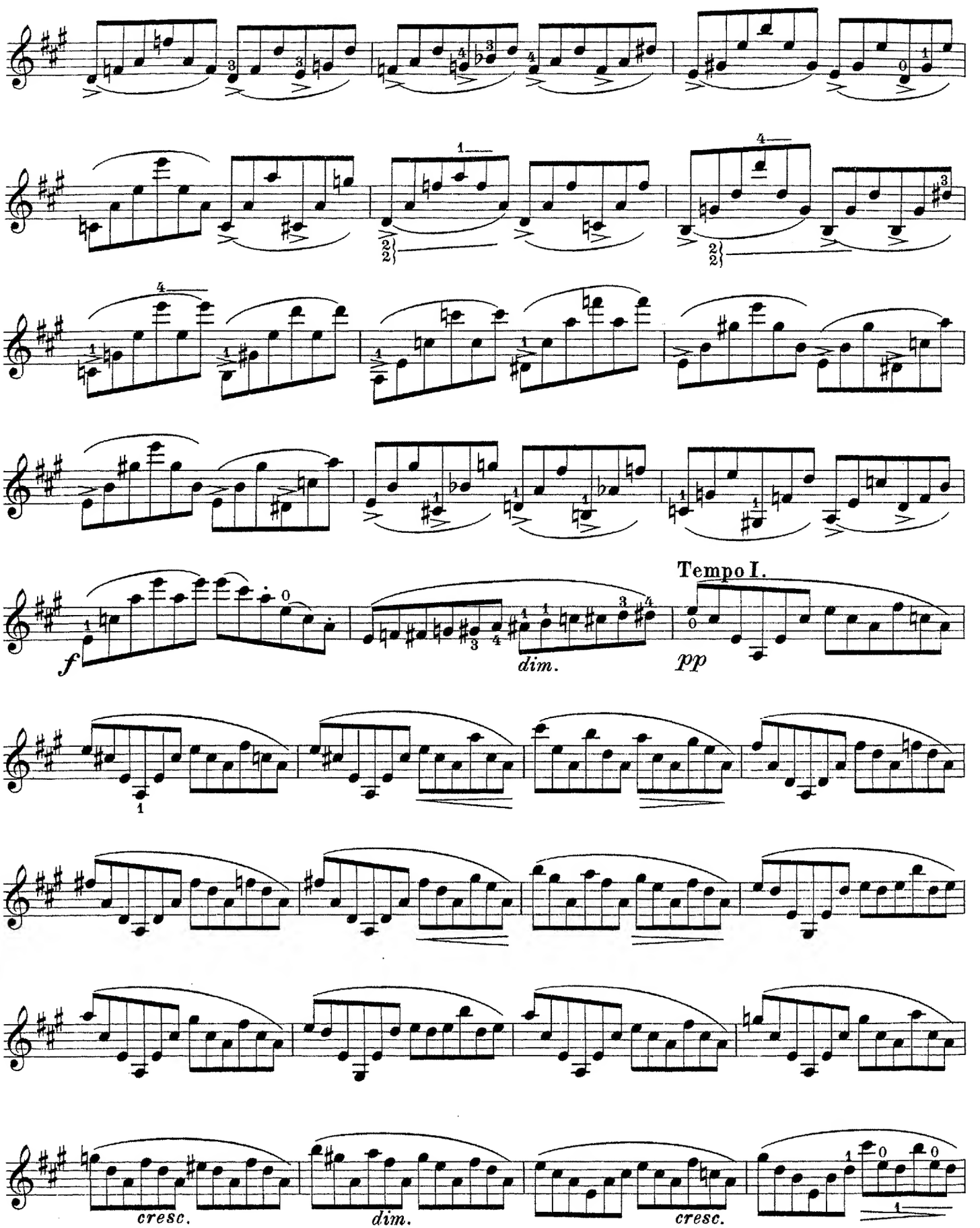
✦) In sämmtlichen Takten lasse man die Finger so viel als möglich liegen. (Die angezeigten Finger bleiben während der Dauer der Punkte auf der Saite liegen.) $\frac{1}{1}$ bedeutet: der 1. Finger bleibt während der Dauer der Punkte im Quintdoppelgriff auf 2 Saiten liegen. — Durch Beides wird die reine Intonation wesentlich erleichtert, ferner die Saitenübergänge entschieden glatter.

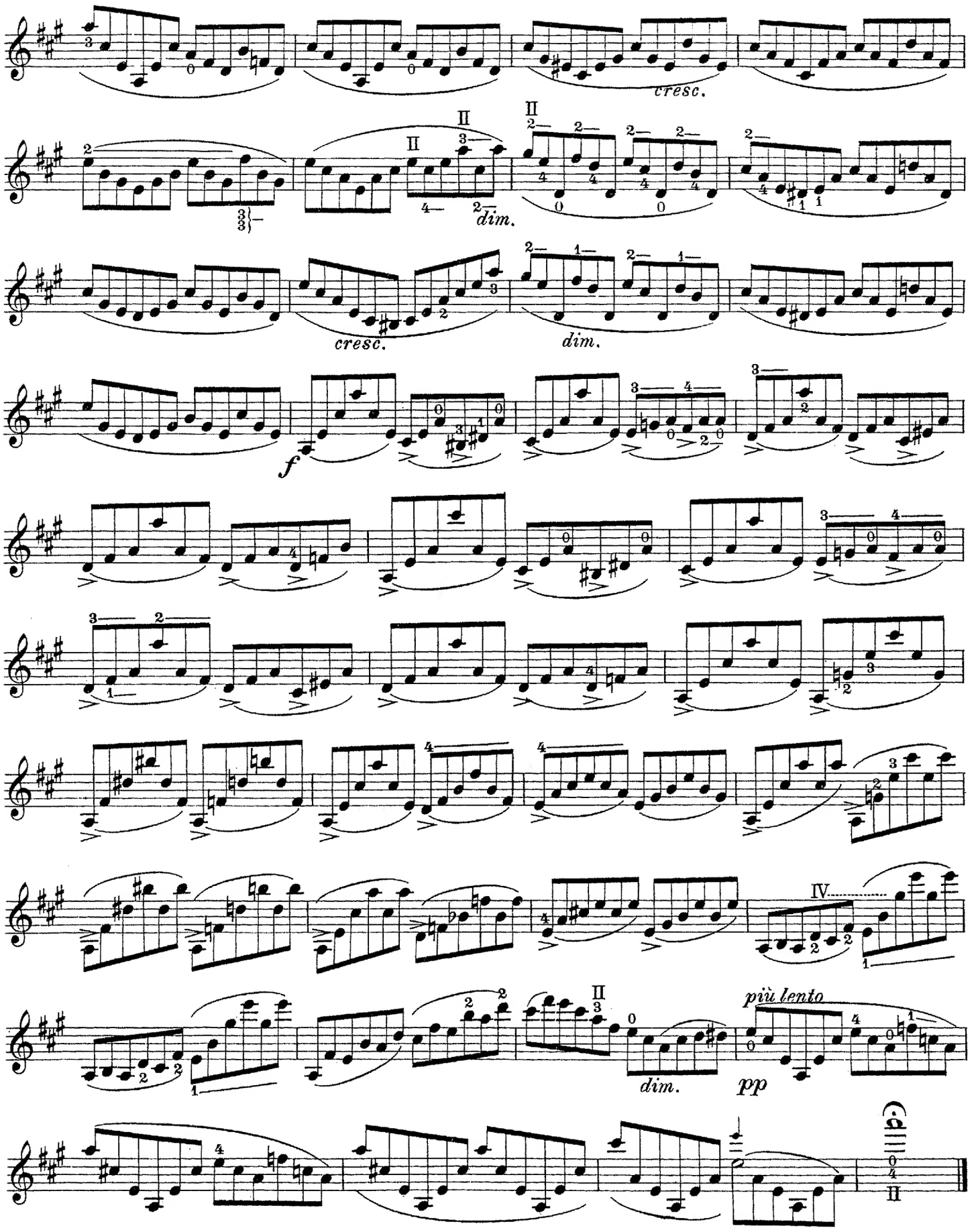
✦) *Dans la mesure du possible laisser les doigts sur les cordes.* [$\frac{1}{1}$ *veut dire: le Ier doigt reste pendant la durée de la quinte sur les deux cordes. Cela aide la justesse et facilite le passage d'une corde à une autre.*

✦) Throughout this Etude the fingers must keep down as much as possible. (The fingers marked remain down to the end of the line). $\frac{1}{1}$ means: Place the first finger on two strings (Double-stop Fifths) and leave down to the end of the line. — All this helps to secure pure intonation and facilitates the smooth passing from one string to the other.



++) 3. Finger im Quintdoppelgriff aufzusetzen. | ++) *Mettre le 3e doigt sur les deux cordes.* | ++) $\frac{3}{3}$ = Place the third finger on two strings. (Double-stop Fifth).


Tempo I.
f
dim.
pp
cresc.
dim.
cresc.

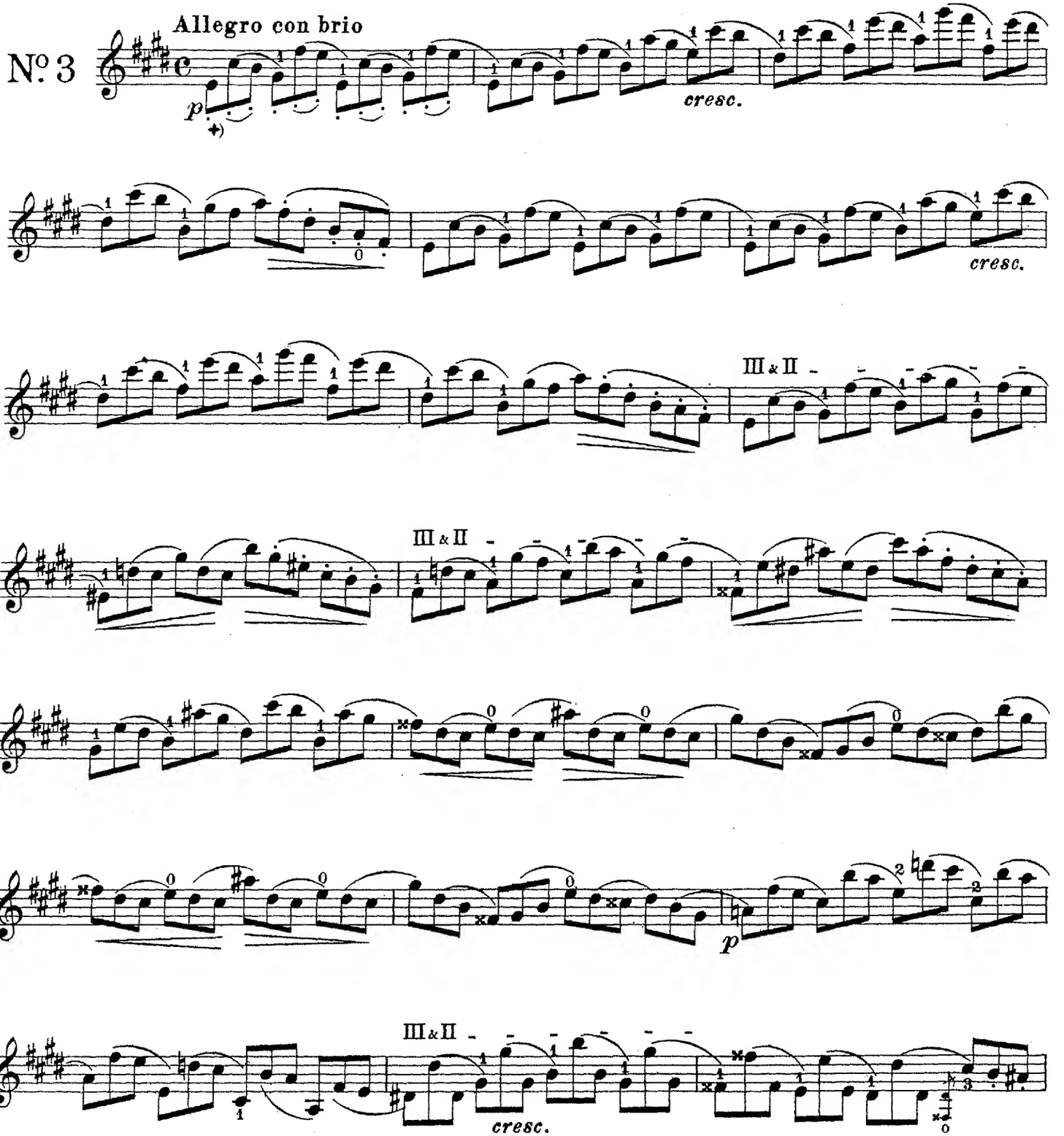

cresc.
dim.
cresc.
dim.
f
IV
più lento
dim.
pp

Brillanter Vortrag. Man vermeide so viel als möglich die Positionswechsel hören zu lassen.

Exécution brillante. Laissez a peine entendre le changement de position.

Brilliant rendering. Do not let the changes of position be audible.

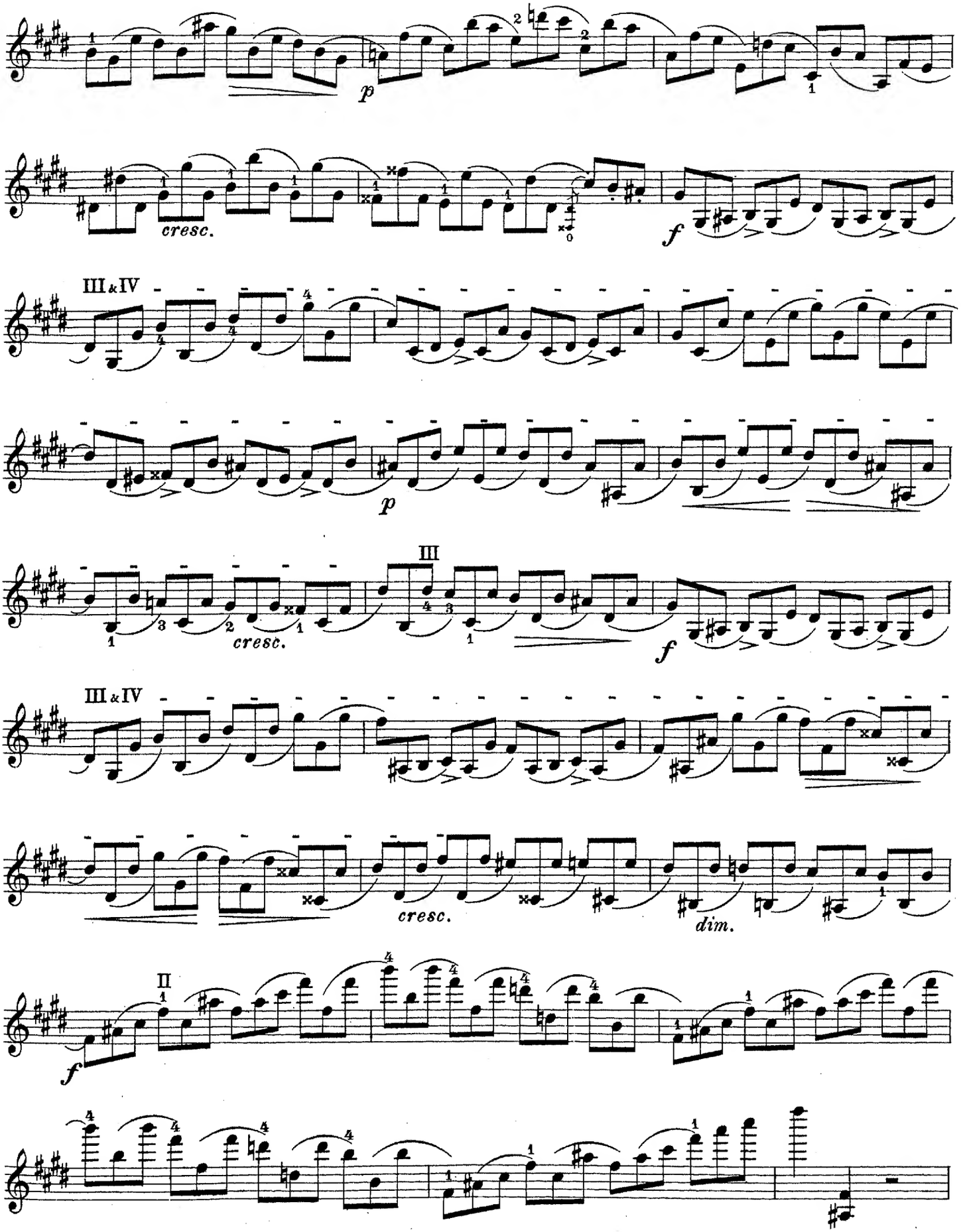
No. 3

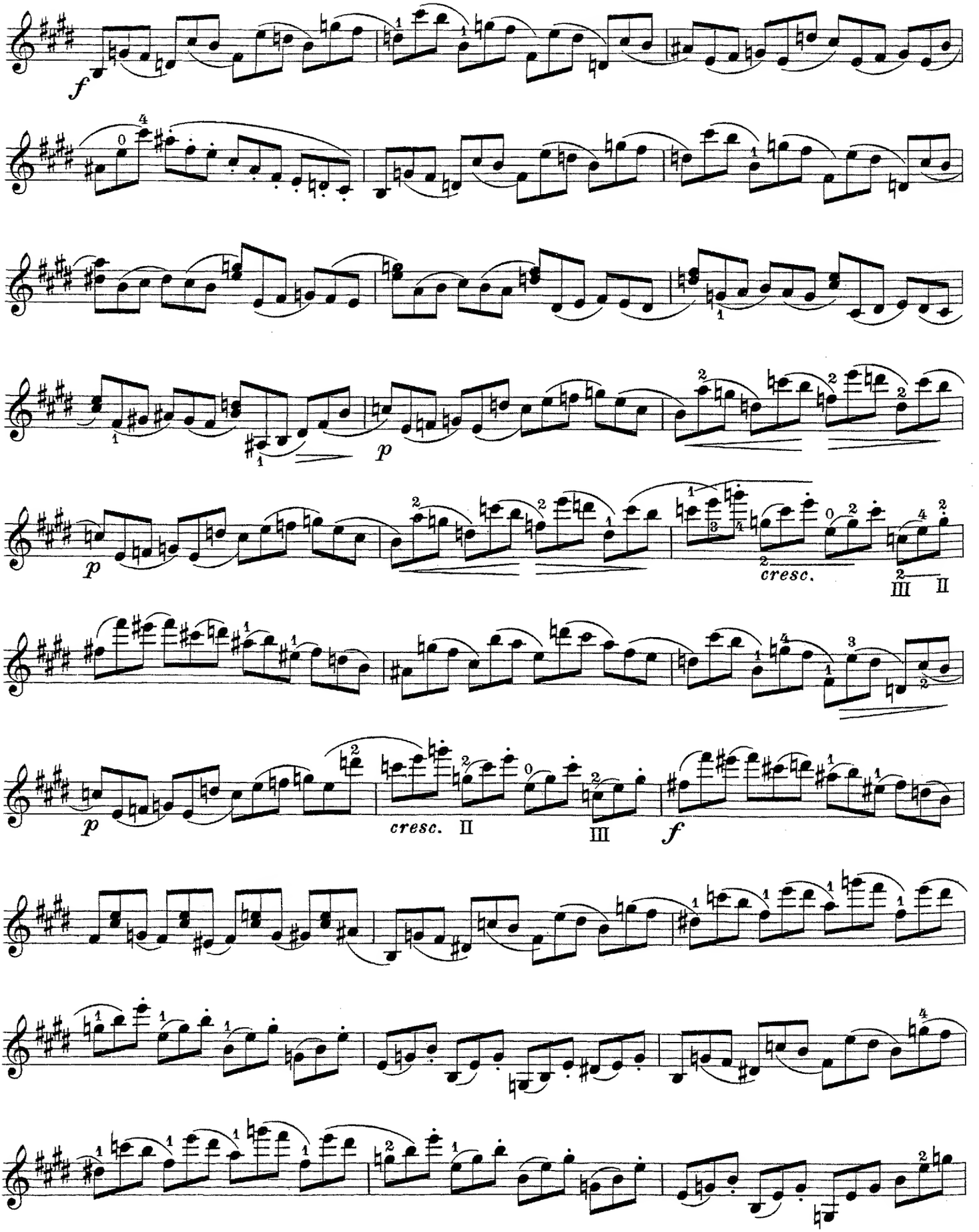


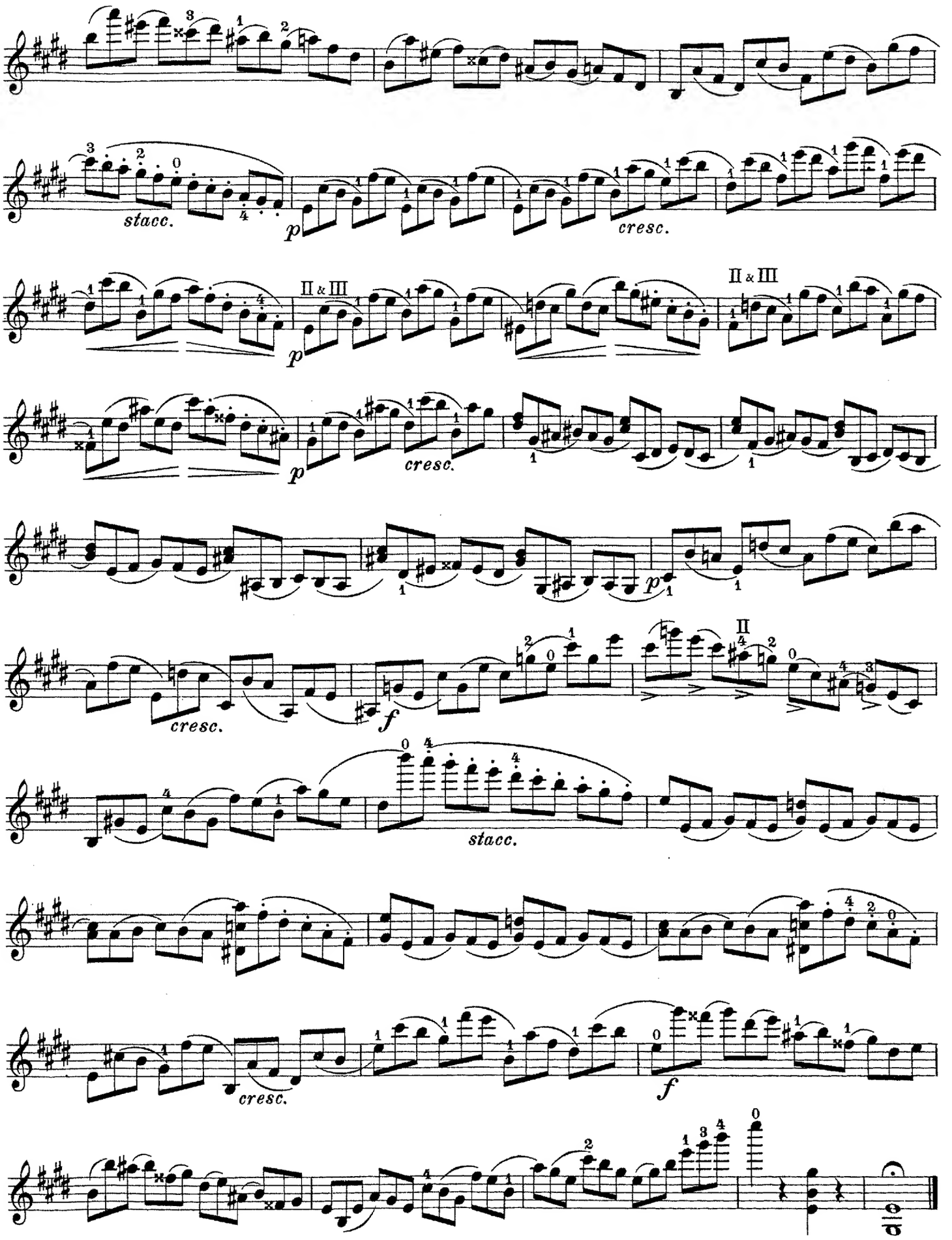
+) Kann auch folgendermassen geübt werden: 1 gestossen, 2 staccatirt, sowohl mit festem als geworfenem Staccato.

+) *Peut également être étudié de la façon suivante: 1. martelée et 2 en staccato; aussi avec staccato léger ou ferme.*

+) May also be practised in the following ways: 1. detached, 2. staccato, firm as well as thrown.


p
cresc.
f
III & IV
p
III
cresc.
f
III & IV
cresc.
dim.
II
f


f
p
p
cresc.
III II
p
cresc. II
III
f


stacc.
p
cresc.
II & III
p
cresc.
p
cresc.
II
f
stacc.
cresc.
f

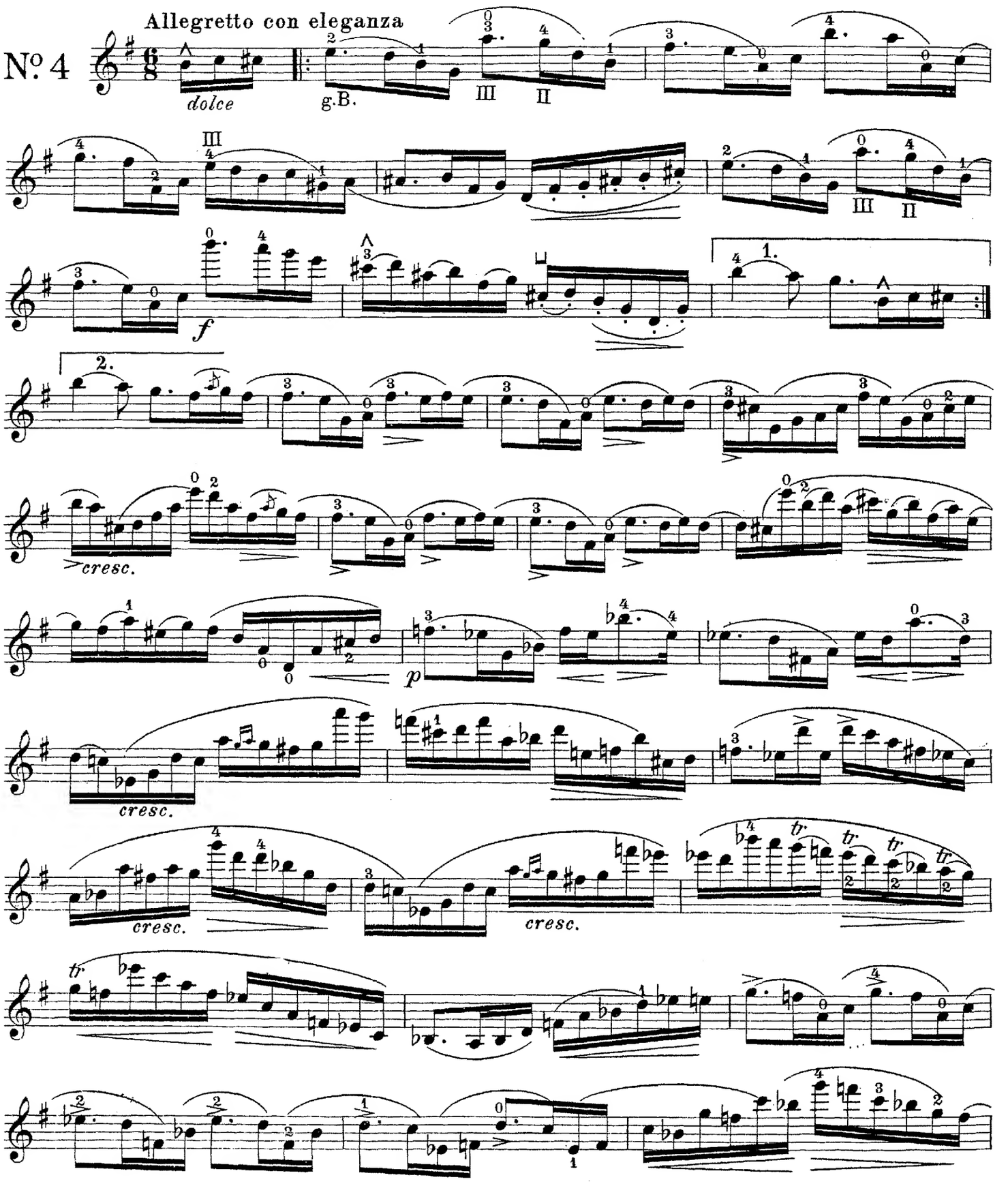
Mit Grazie und Eleganz vorzutragen. Die langen Noten sind abwechselnd durch vermehrten Druck des Bogens oder durch Vibriren des Fingers zu beleben. Das Gleiten werde zart und leicht ausgeführt.

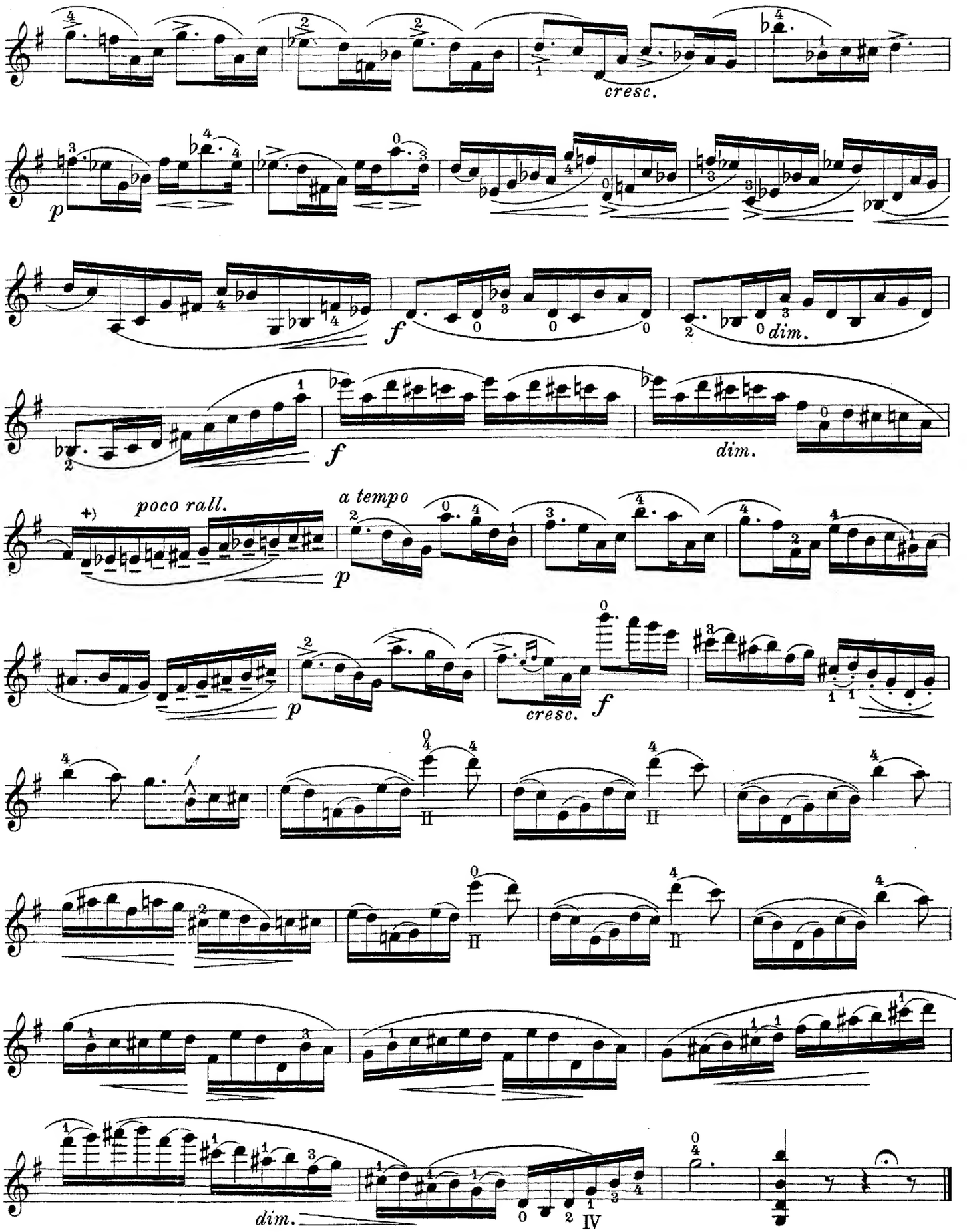
Avec grâce et élégance. Les notes tenues sont vivifiées par l'emploi du vibrato ou la pression de l'archet. Des glissandos doux et légers.

Render this with grace and elegance. The sustained notes must be enlivened by alternate pressure of the bow and vibrato. Glide daintily and lightly from one position to the other.

Allegretto con eleganza

N°. 4





+) stumpfes (also nicht scharf abgestossenes) Staccato.

+) *Staccato louré.*

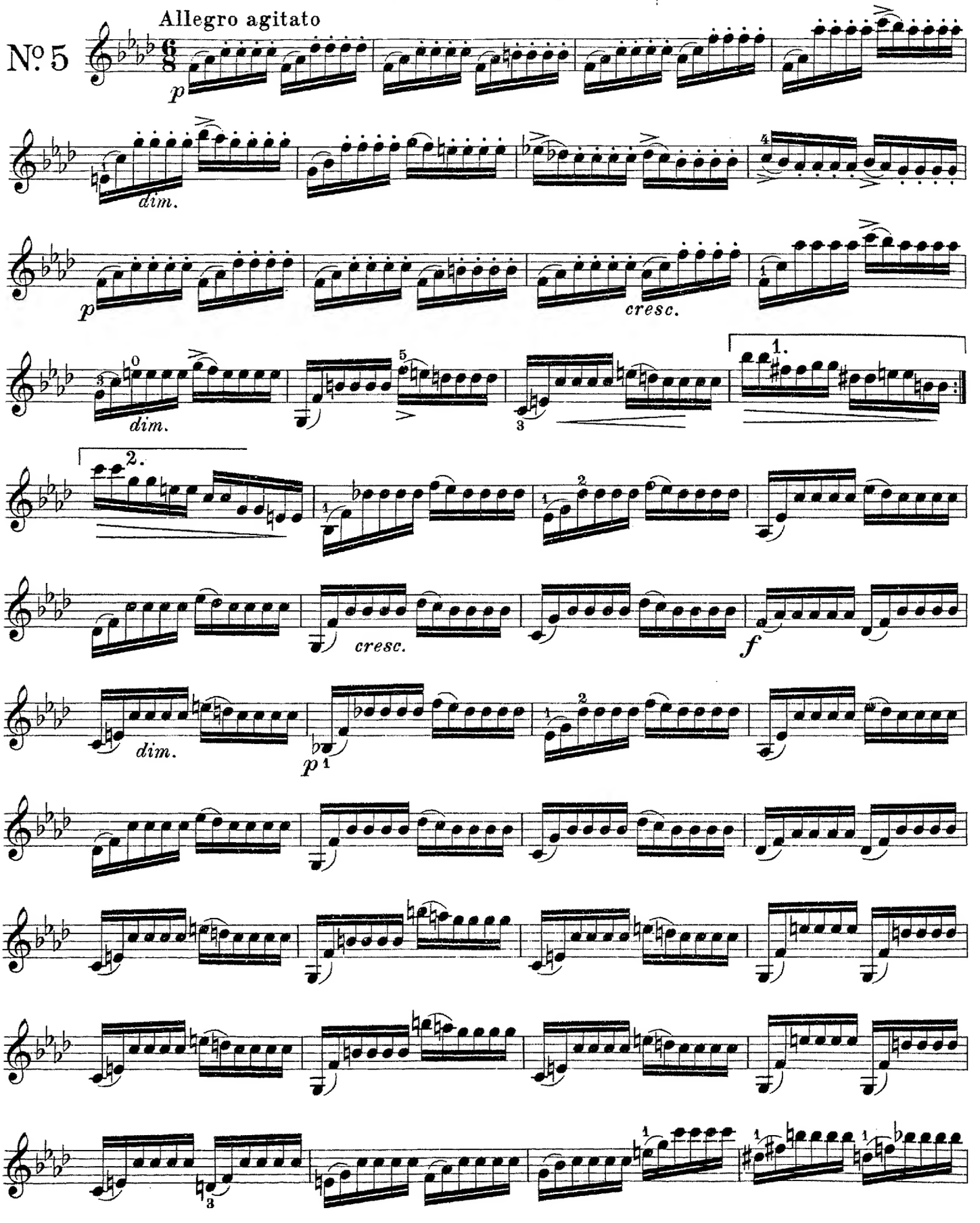
+) Blunt staccato (not sharply detached).

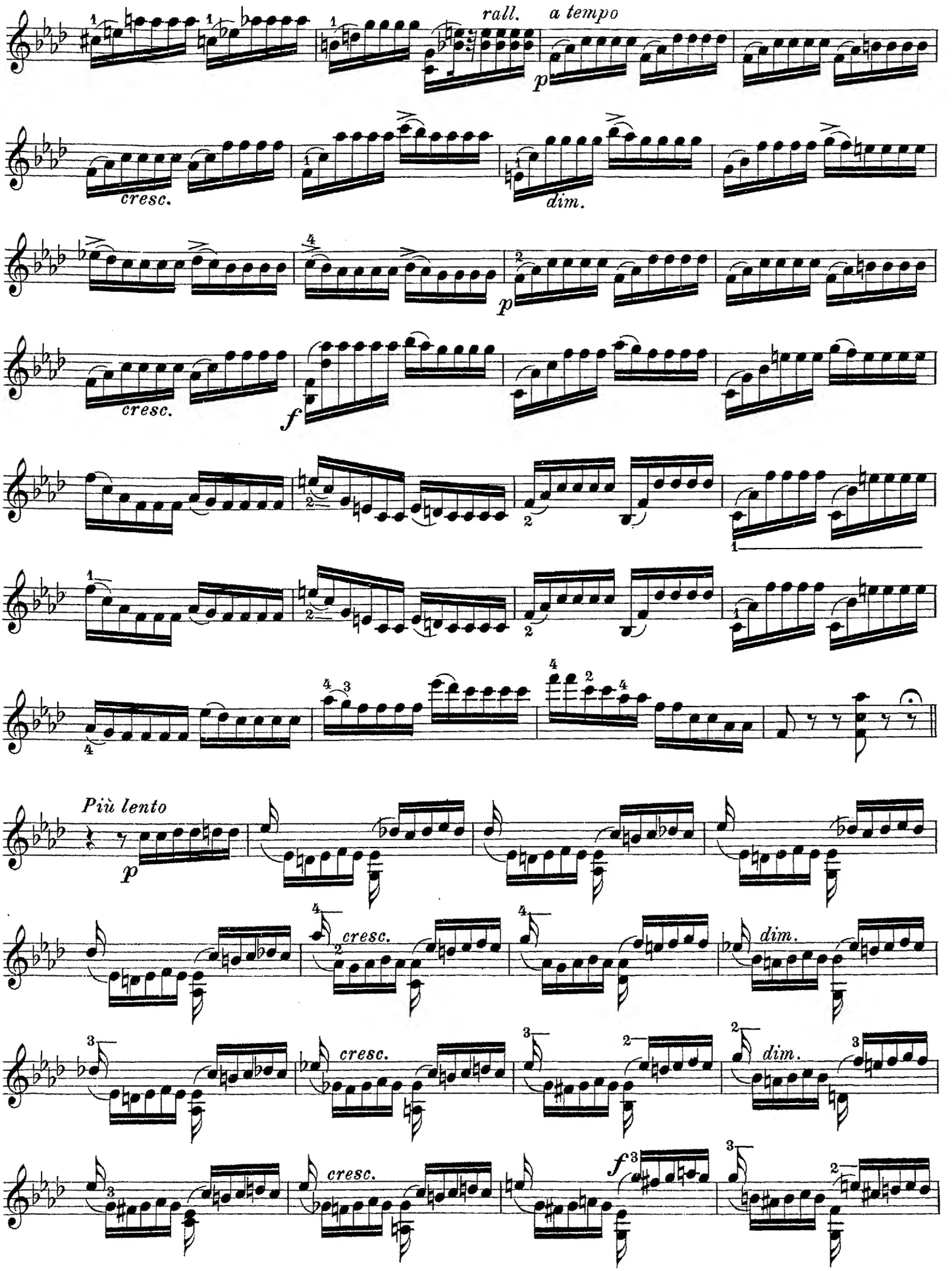
Sanft, unter guter Beobachtung der Nüancen am letzten Drittel. Die gestossenen Sechzehnteile gedrängt; nicht spitz.

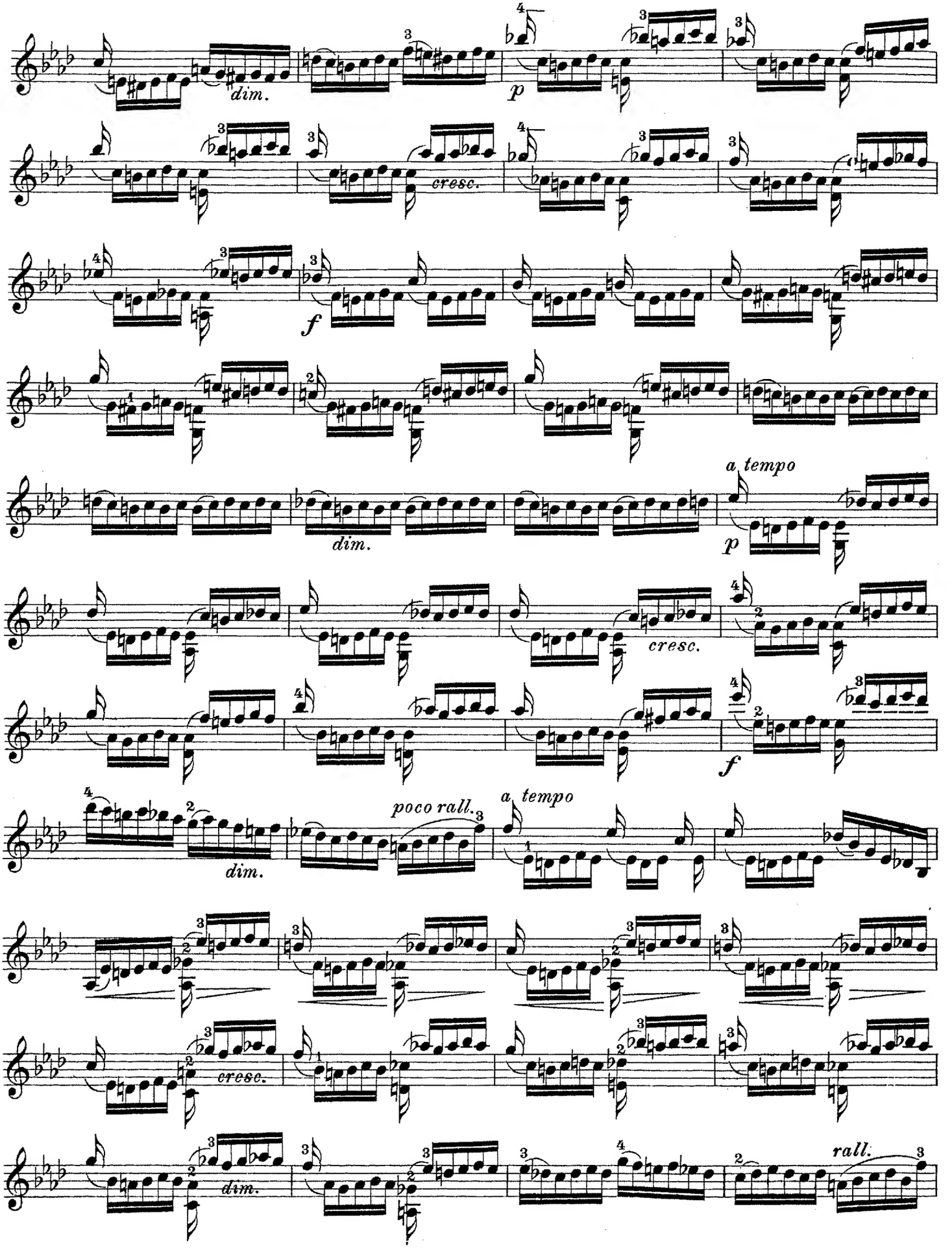
Avec douceur et bonne observation des nuances à la troisième croche. Les doubles croches détachées, serrées, mais non pointues.

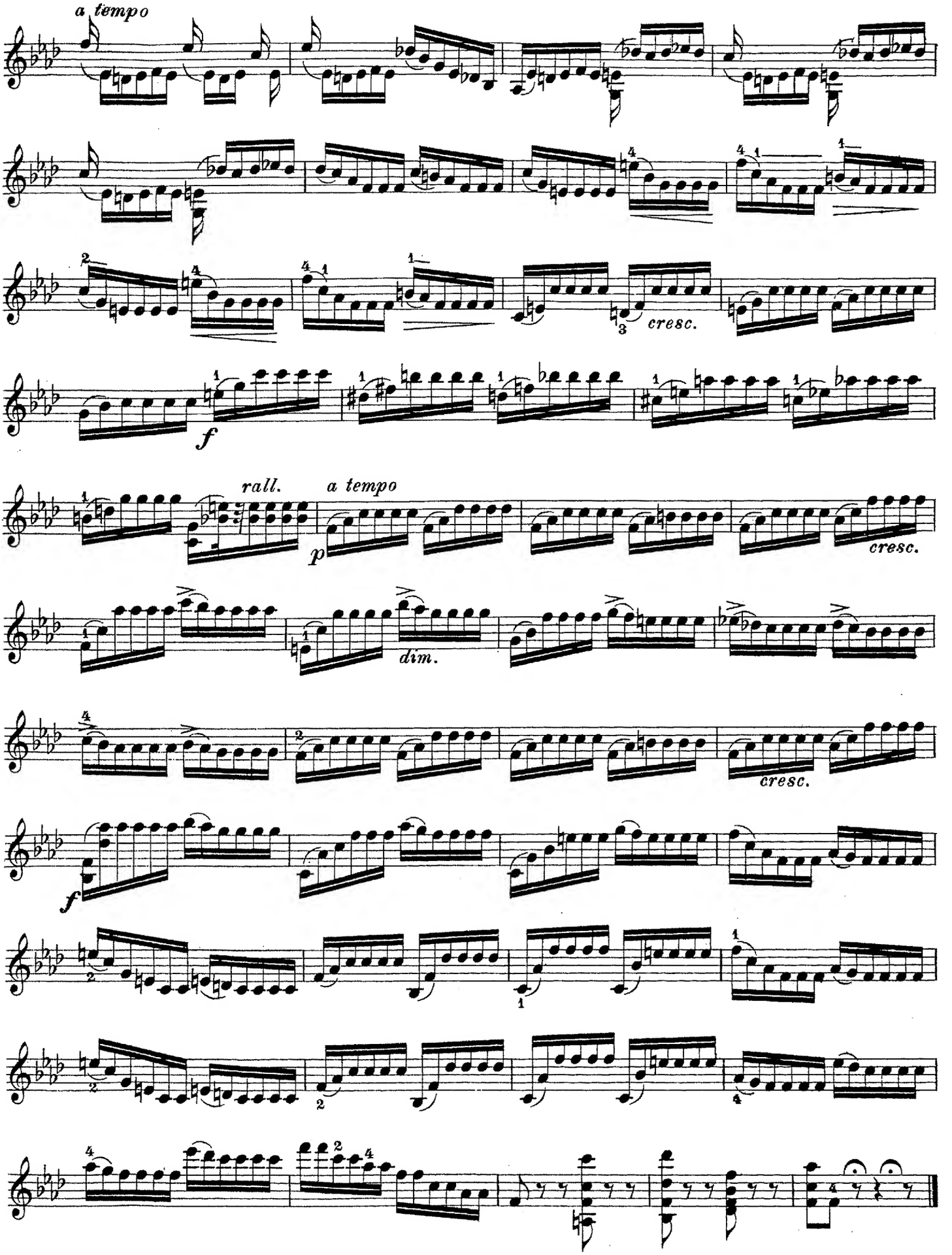
Softly, with the upper third of the bow, carefully observing light and shade. The detached semiquavers slightly pressed, not thin.

No. 5




rall.
a tempo
p
cresc.
dim.
p
cresc.
f
Più lento
p
cresc.
dim.
cresc.
dim.
cresc.
f


dim.
p
cresc.
f
dim.
a tempo
p
cresc.
f
poco rall.
a tempo
dim.
cresc.
dim.
rall.


a tempo
cresc.
f
rall.
a tempo
p
cresc.
dim.
cresc.
f

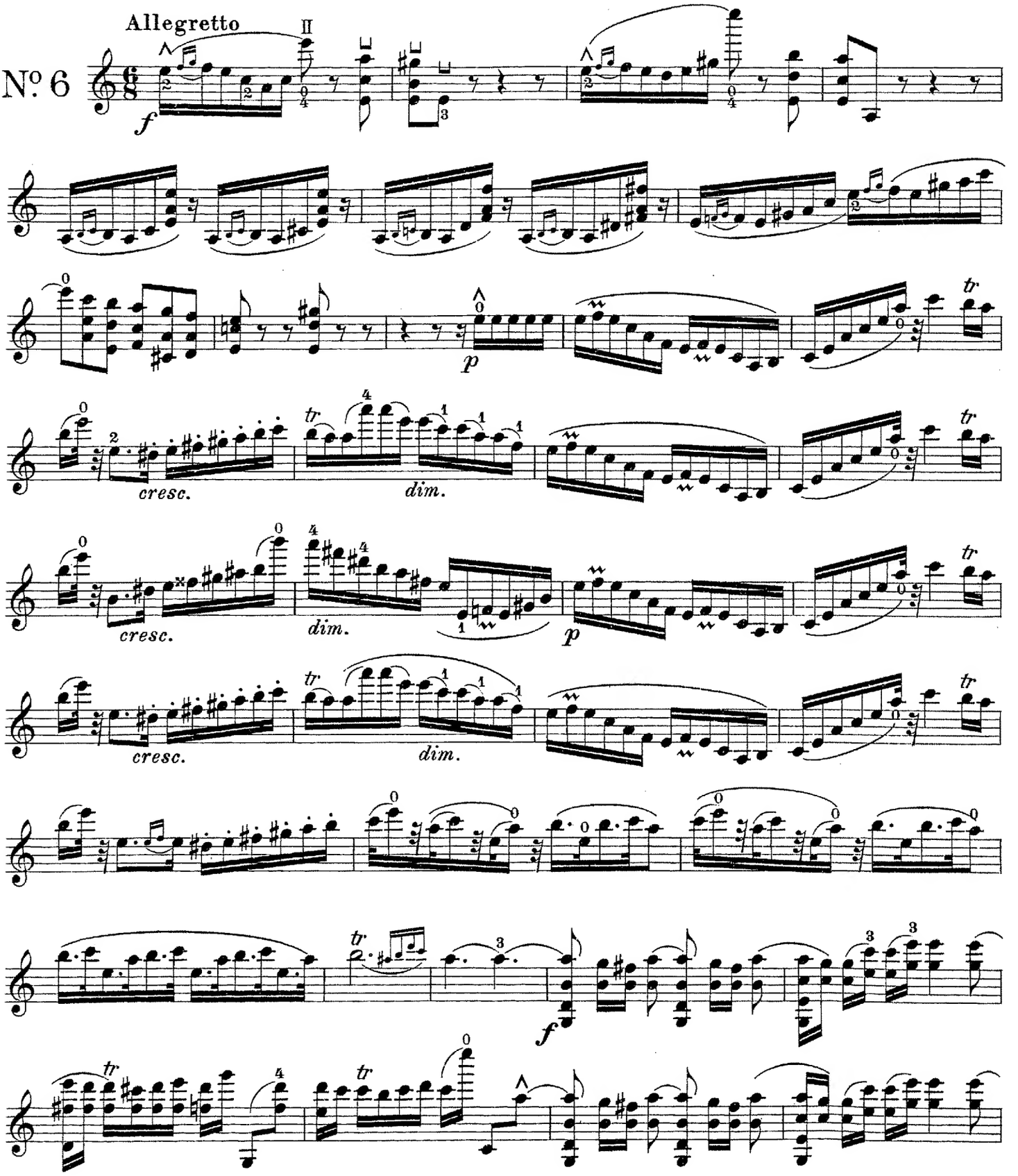
Die Passagen sehr brillant und elegant vorzutragen. Die Achtel-Accorde kräftig und breit.†) Die Accorde in Takt 5 u. 6 etwas weicher und mehr arpeggirt.

A jouer brillamment et avec élégance; les accords puissants et larges.†) Les accords des mesures 5 et 6 un peu plus doux et plus arpégés.

The passages brilliant and with elegance; the chords forceful and broad.†) The chords in bars 5 and 6, however softer and more arpeggio.

Nº 6

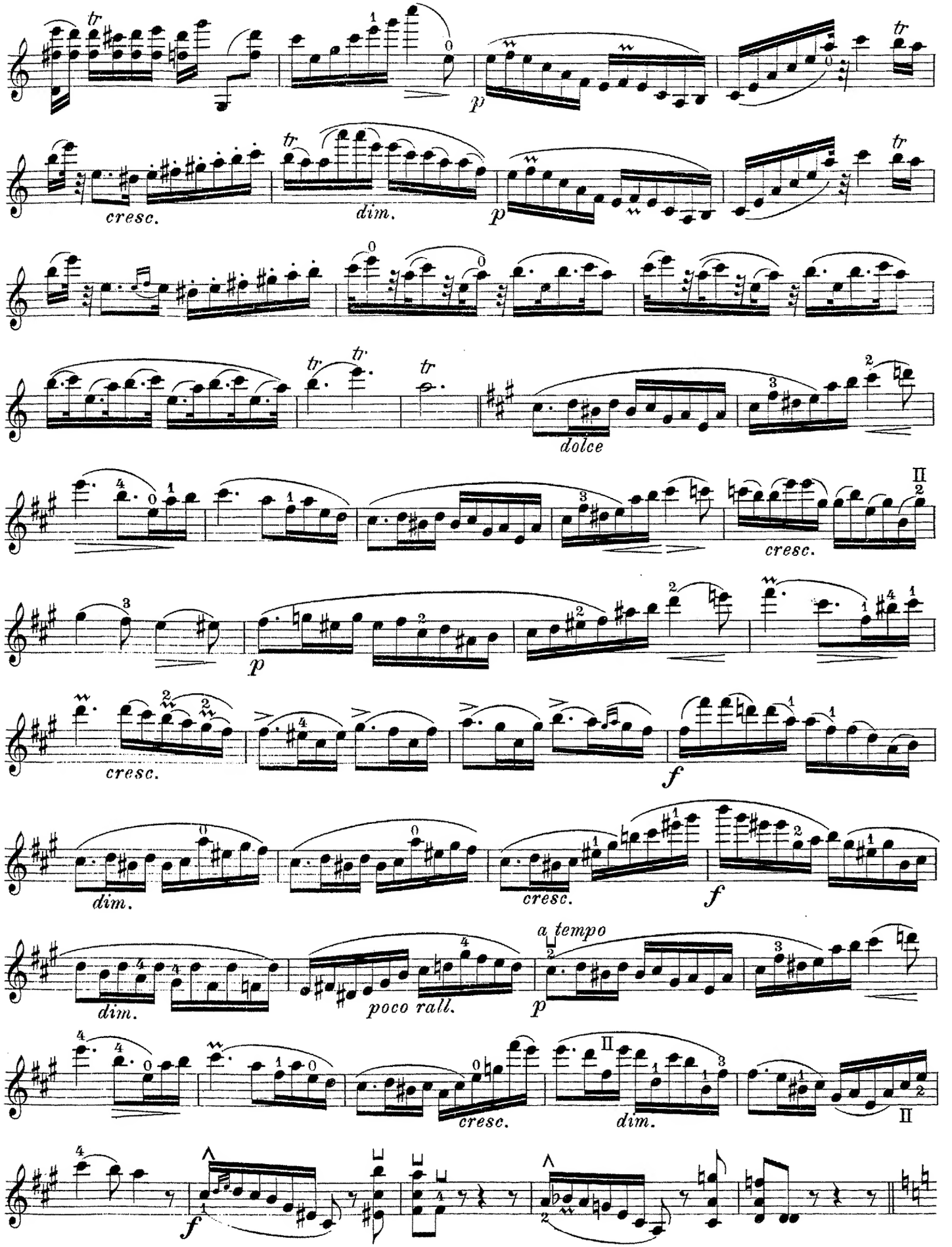
Allegretto



†) s. Anm. zu Nº 10 (pag. 33)

†) *voir note pour le Nº 10 (page 33)*

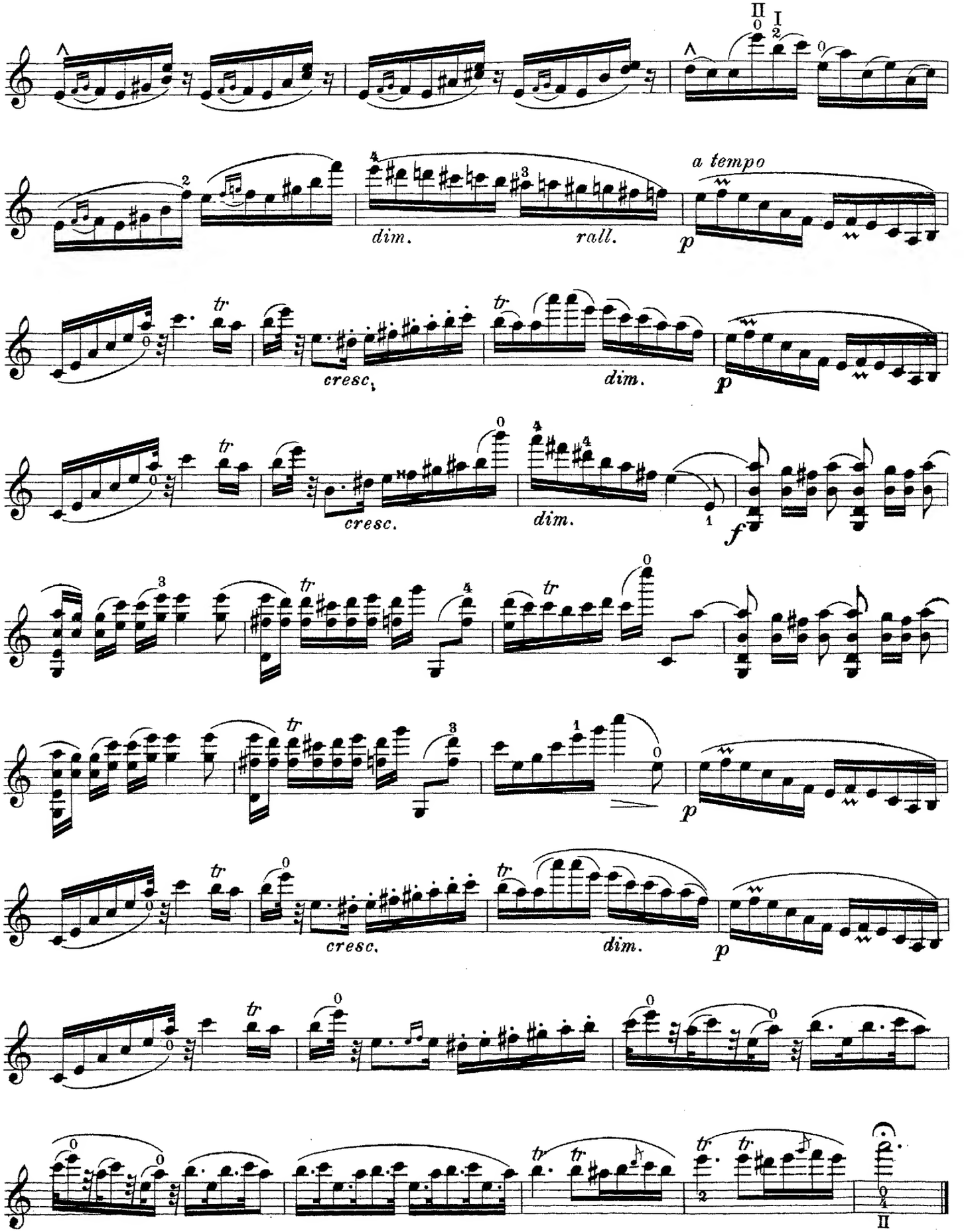
†) See remarks to Nº 10 (page 33).



+) Die Saitenübergänge stets vollkommen lückenlos.

+) *Le passage des cordes toujours sans laisser entendre de vide.*

+) Passing from one string to the other must be done without any break.


dim.
rall.
a tempo
cresc.
dim.
cresc.
dim.
cresc.
dim.

Finger so viel als möglich liegen lassen. s. Anm. Etüde 2.

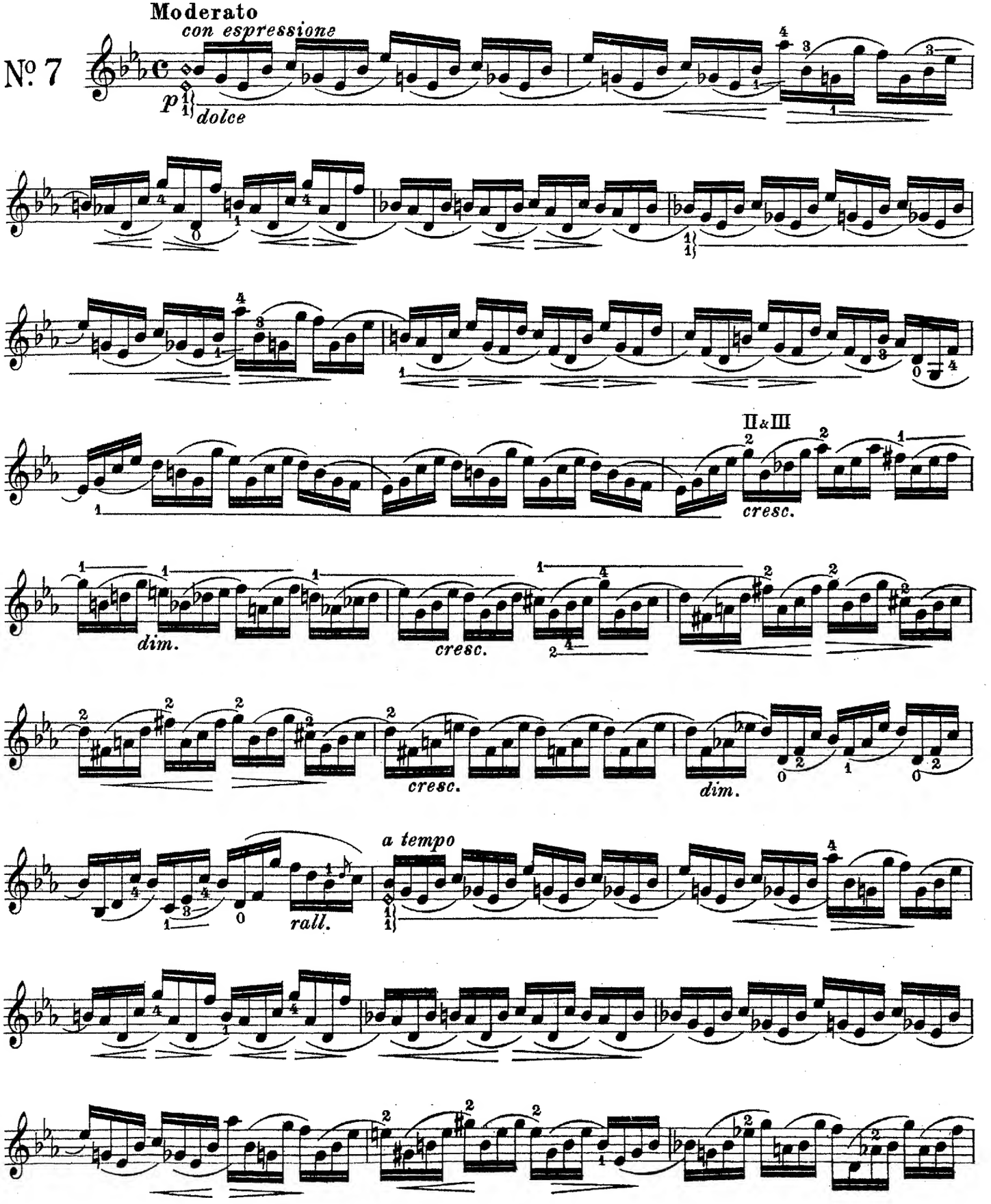
Laisser les doigts sur les cordes autant que possible. Voir note, étude Nº 2.

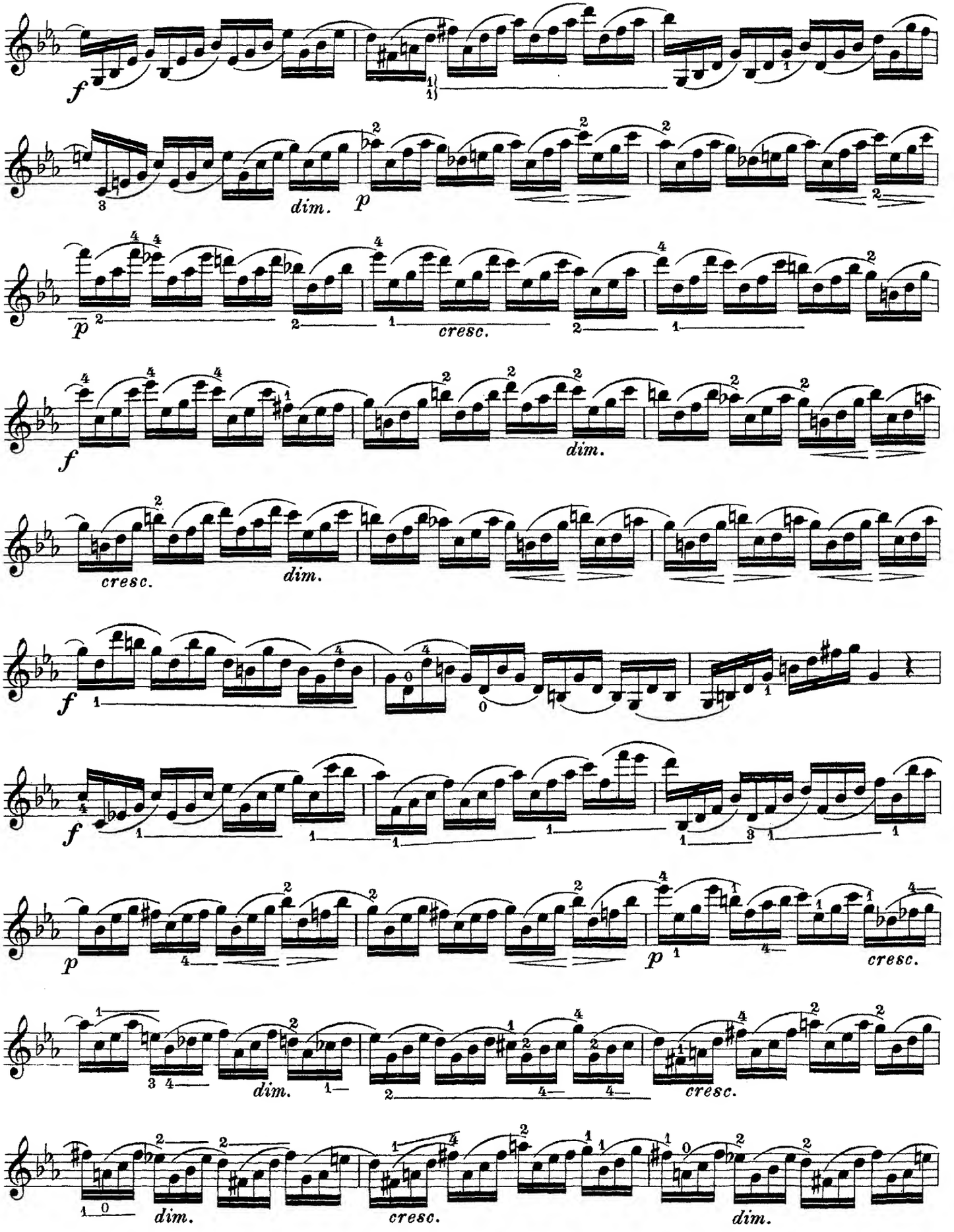
Leave the fingers down as much as possible. See remarks to Etude Nº 2.

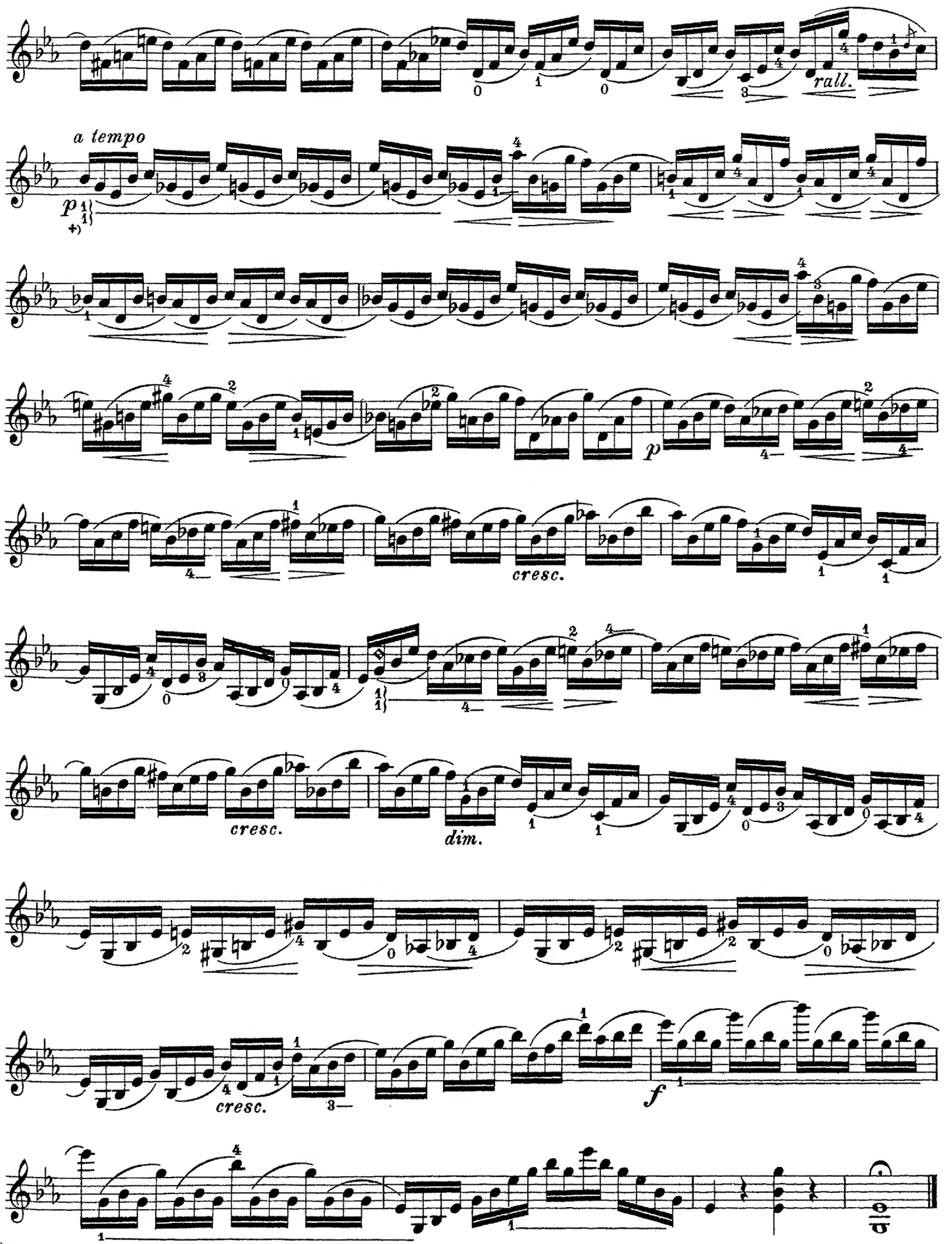
Nº 7

Moderato

con espressione



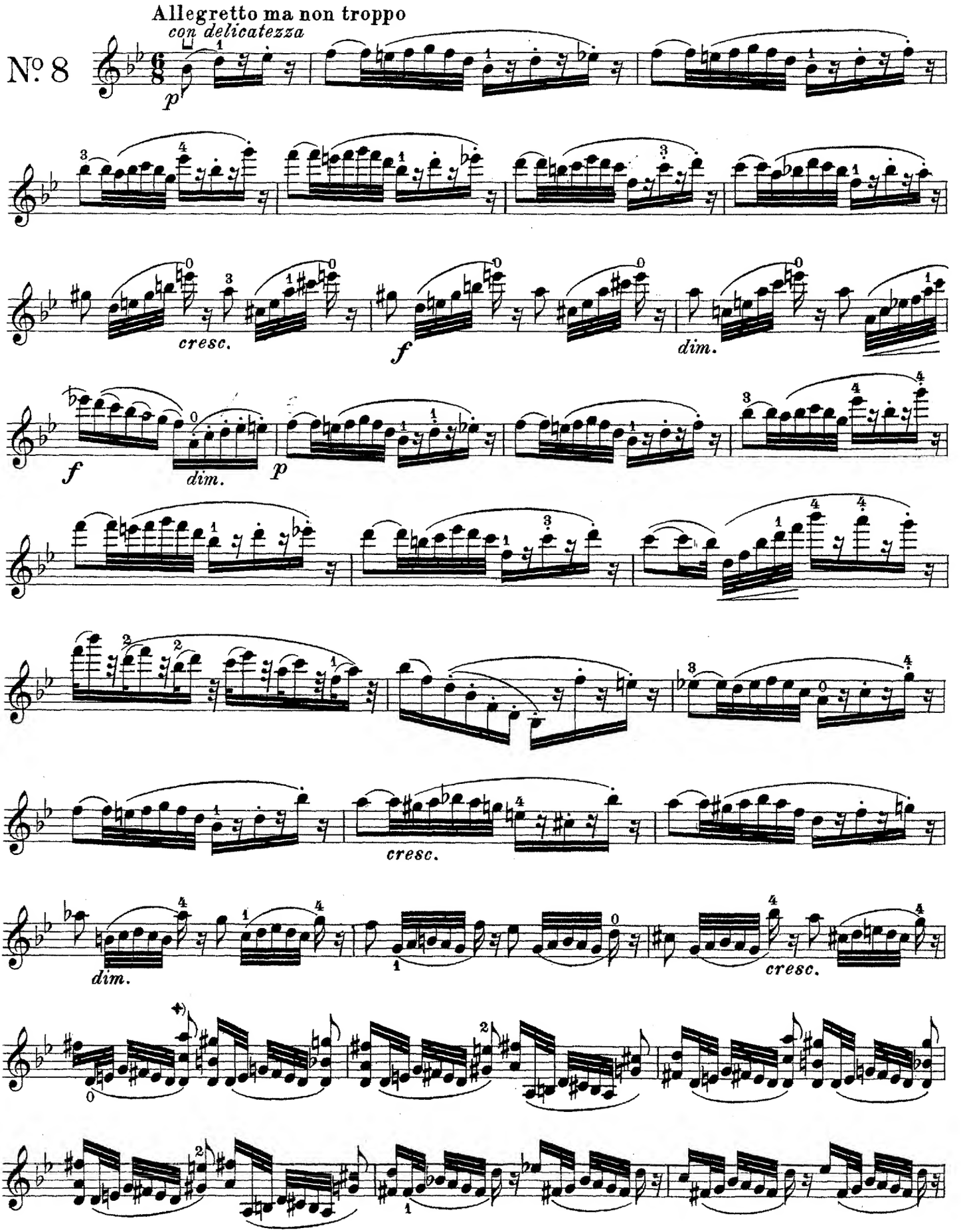

f
dim.
p
p
cresc.
f
dim.
cresc.
dim.
f
f
p
p
cresc.
dim.
cresc.
dim.
cresc.
dim.



+) = Quintdoppelgriff auf 2 Saiten mit dem 1. Finger. S. pag. 6.

+) = *la quinte sur deux cordes avec le 1er doigt: voir page 6*

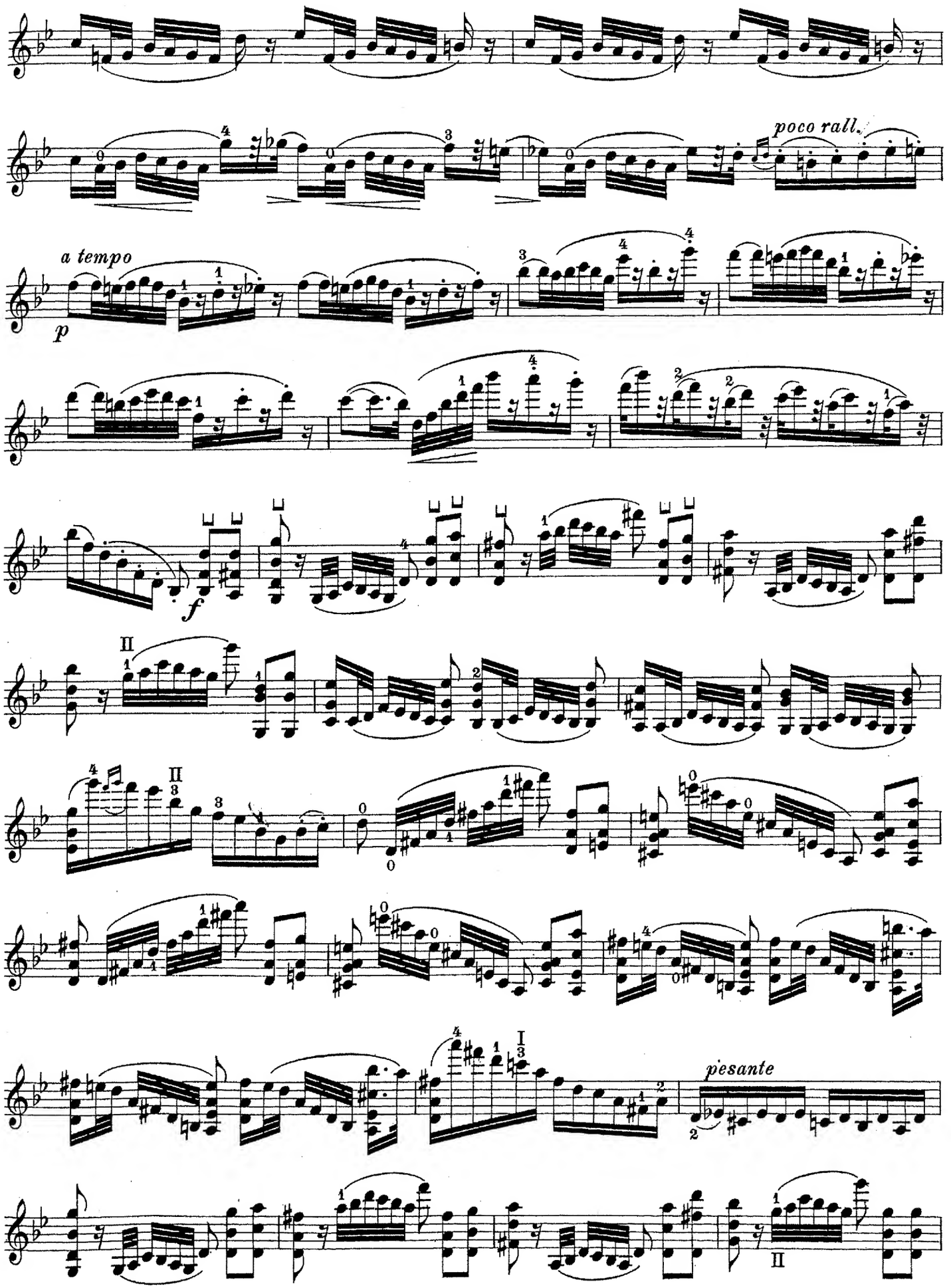
+) = Double-stop Fifth with the 1st finger. See page 6.

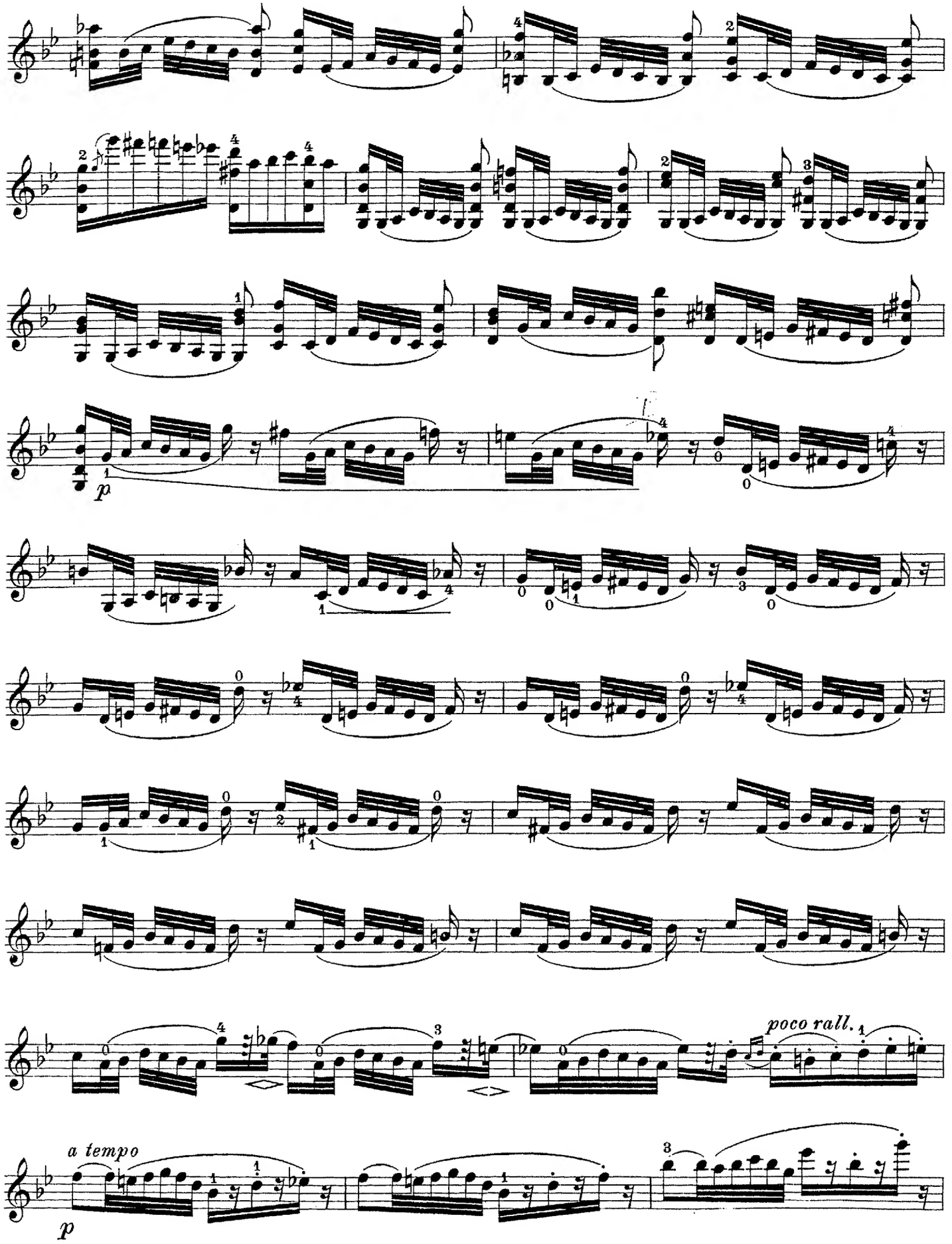


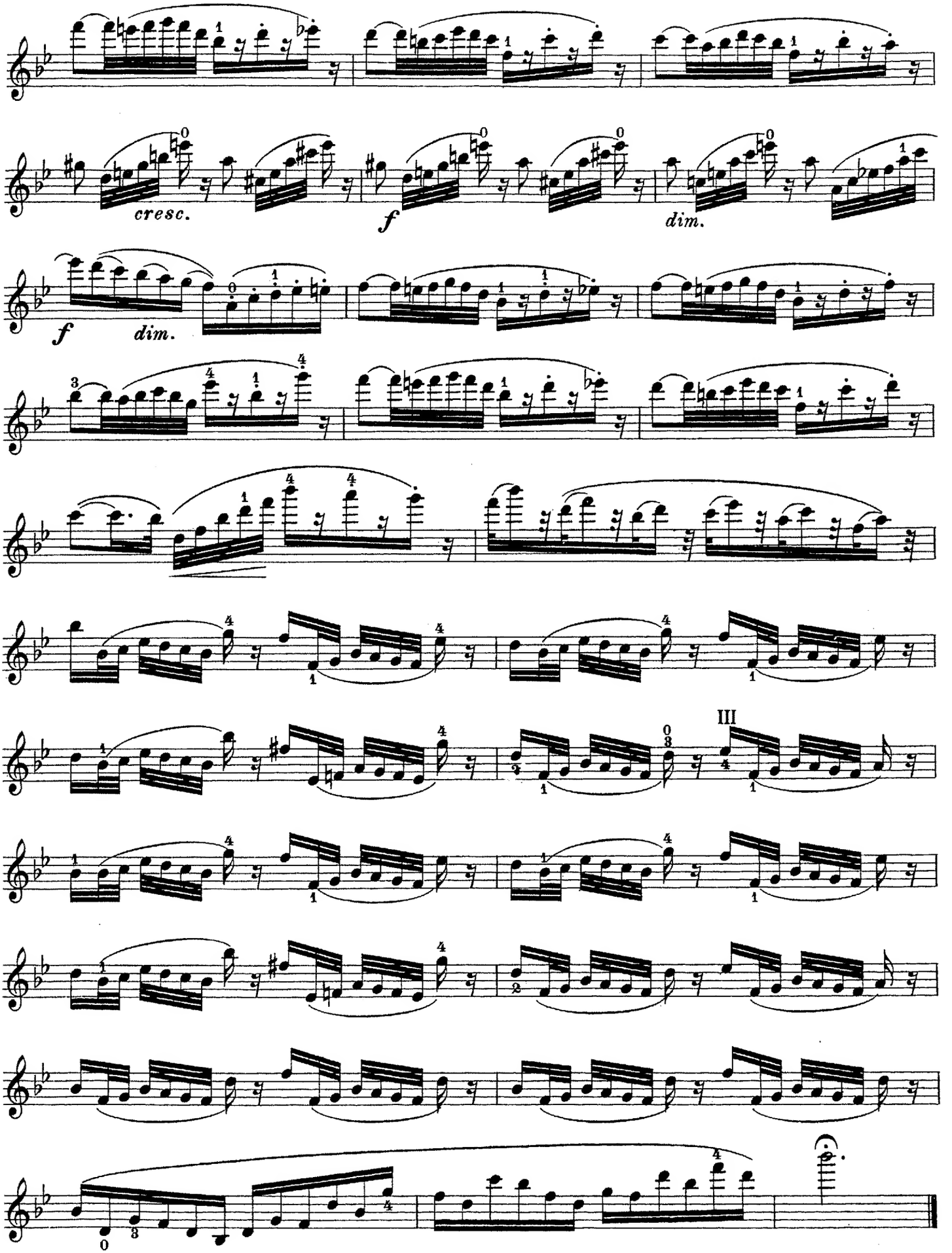
+) s. Anm. zu №10 (pag. 33).

+) *voir note pour le №10 (page 33)*

+) See remarks to № 10 (page 33).


poco rall.
a tempo
p
f
pesante


p
poco rall.
a tempo
p


cresc.
f
dim.
f
dim.
III

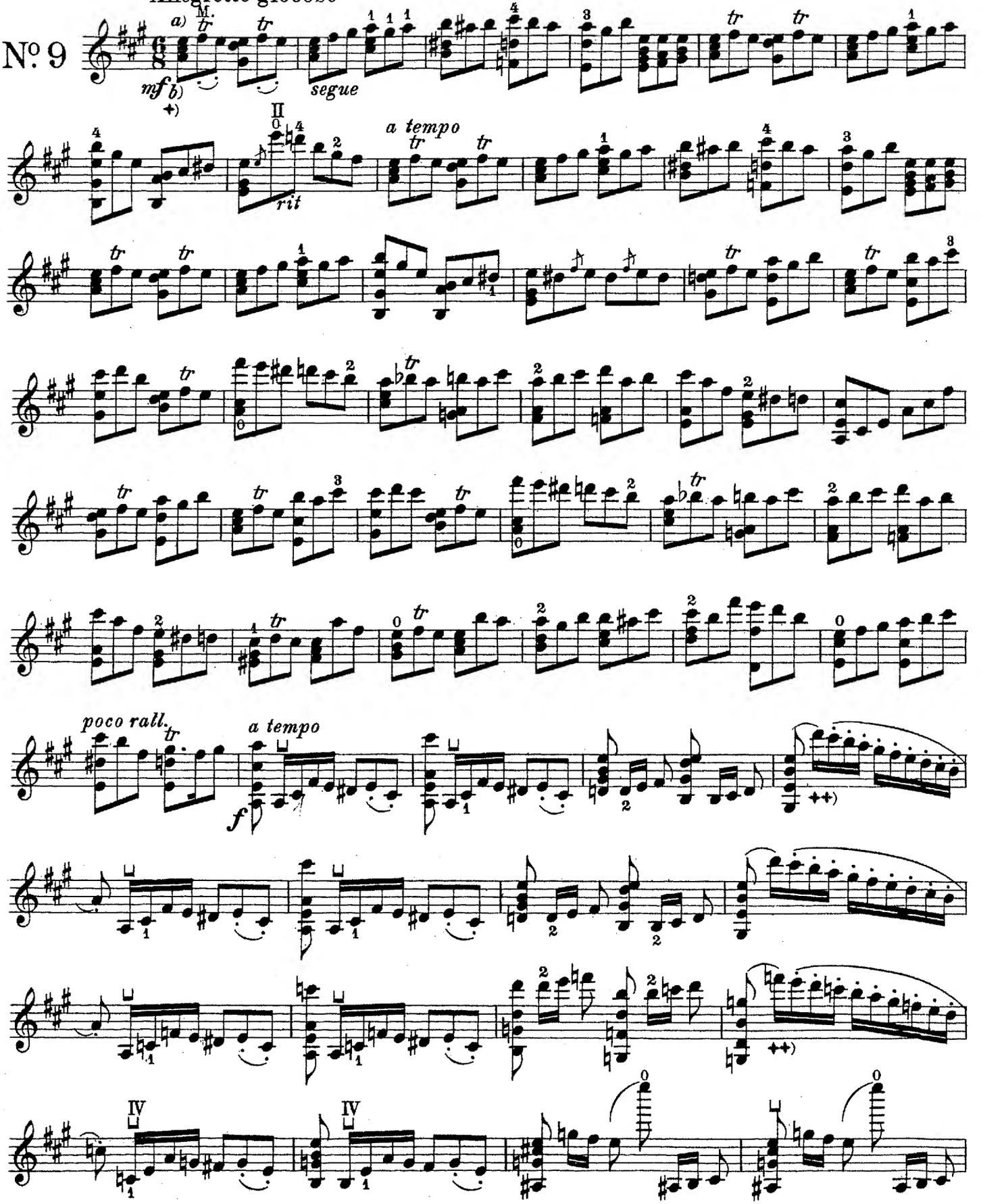
In beiden Ausführungsarten *a)* Accorde kräftig am ersten Drittel, 2. u. 3. Achtel spiccato. *b)* 2. u. 3. Achtel geworfenes Staccato.

A jouer de deux manières: a) *accord fort, 2es et 3es croches spiccato* b) *2es et 3es croches staccato volant.*

Study both ways: *a)* The chords forceful with the lower third, 2nd and 3rd quavers spiccato, *b)* 2nd and 3rd quavers thrown staccato.

Allegretto giocoso

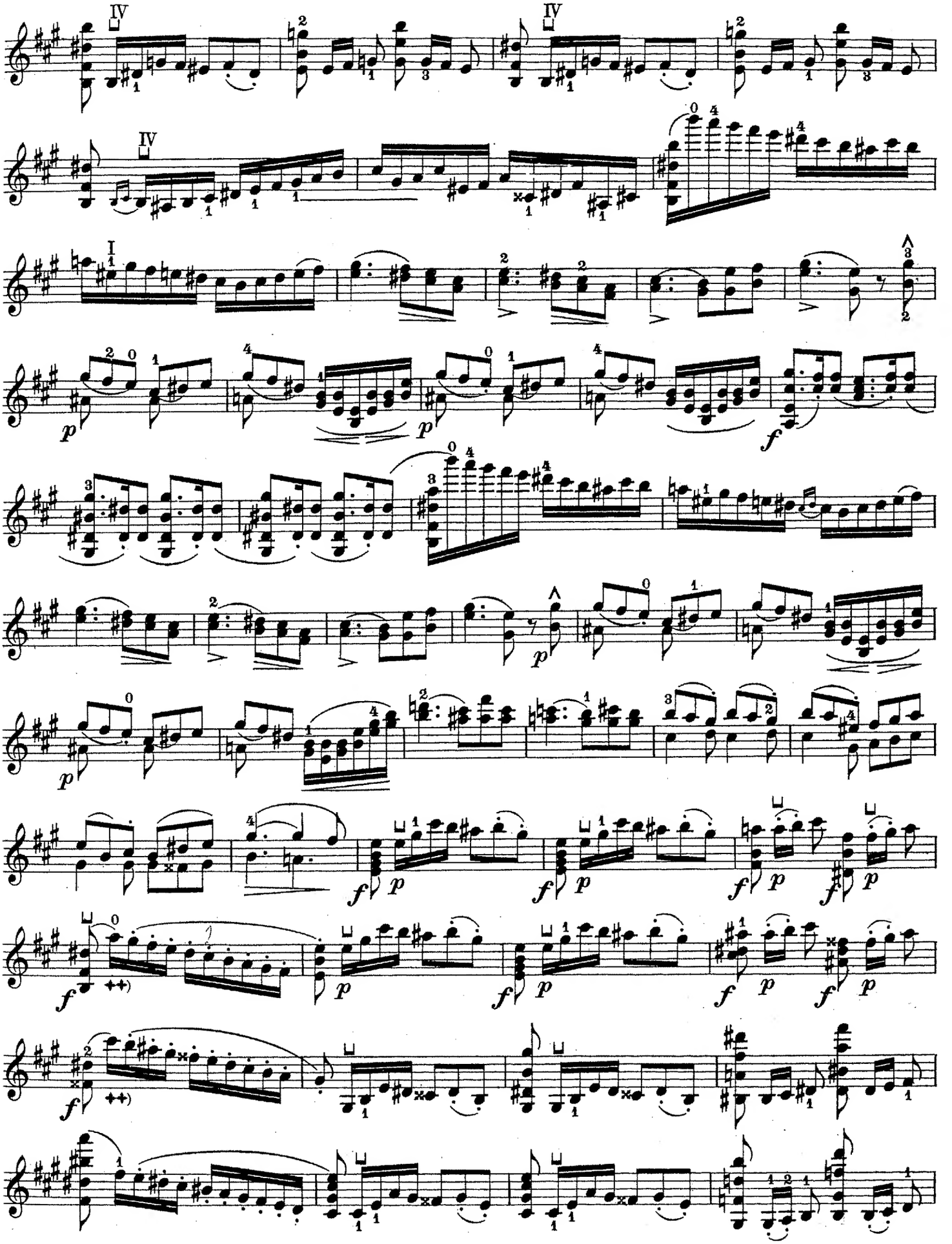
No. 9

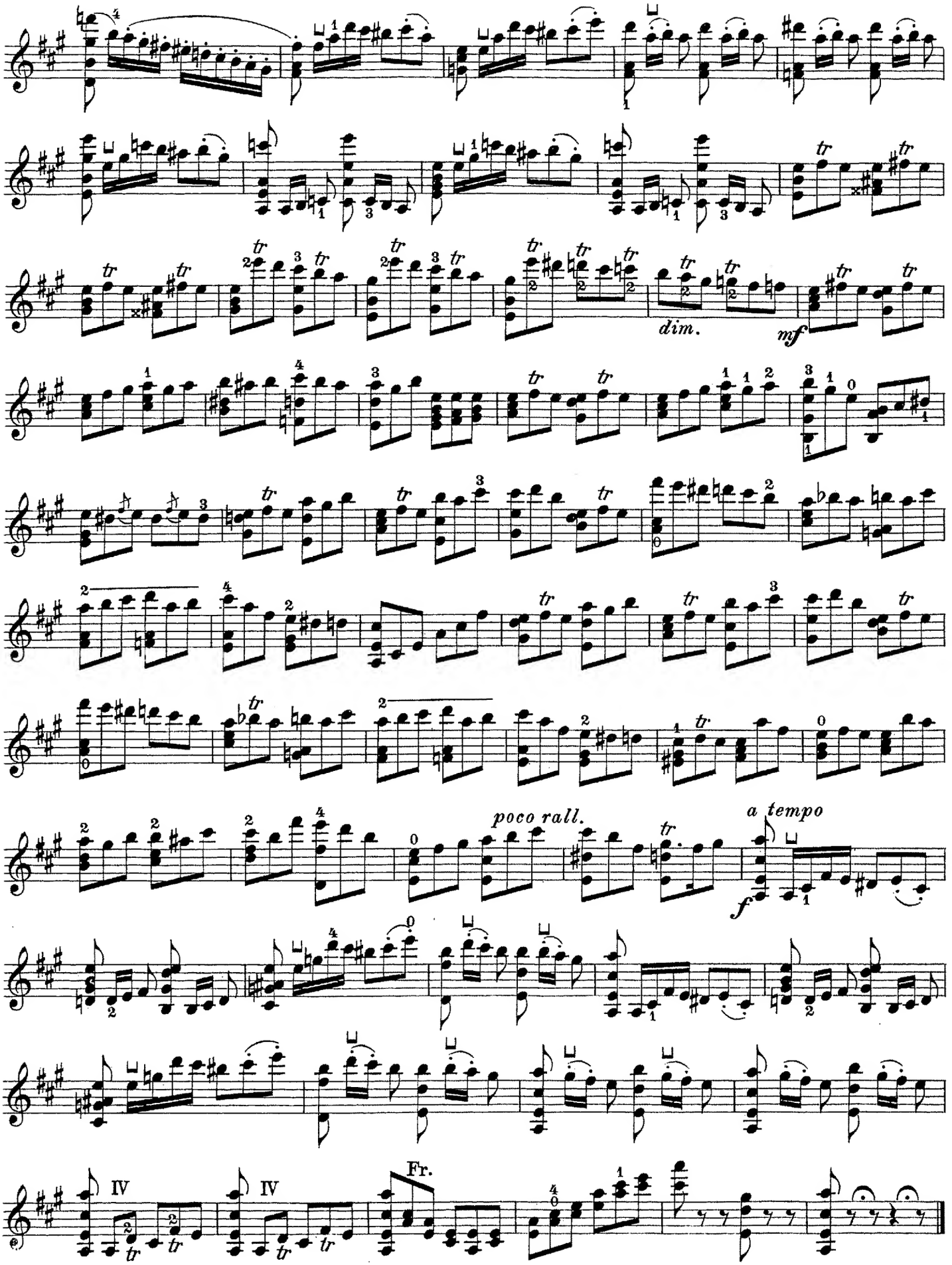


+) s. Anm. zu №10 (pag. 33).
++) leichtes, tändelndes Staccato.

+) *voir note pour №10 (page 33)*
++) *staccato volant.*

+) See remark to №10 (page 33).
++) Light, playful staccato.




dim.
mf
poco rall.
a tempo
f
IV
IV
Fr.

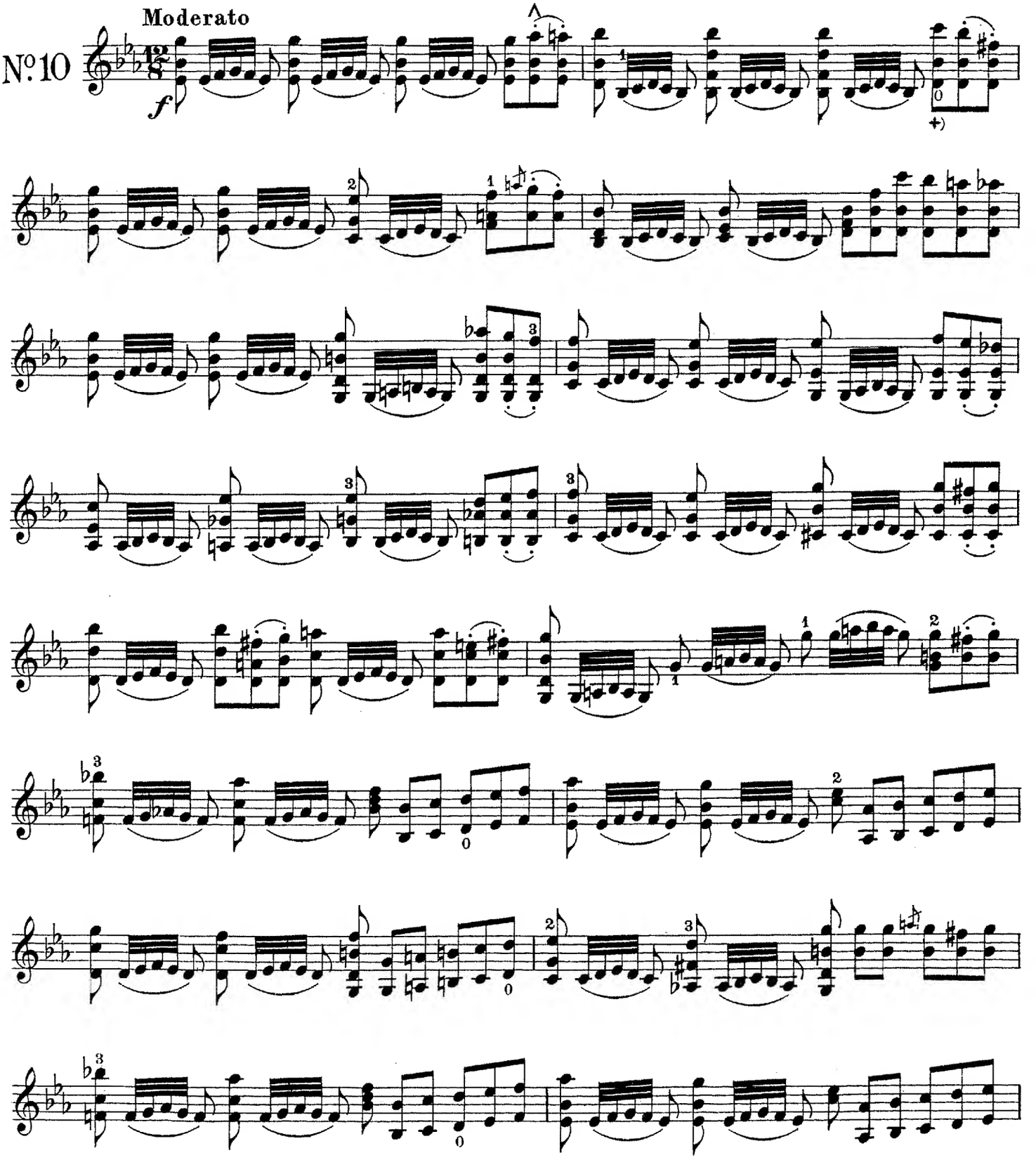
Die Accorde kräftig, doch nicht rauh anzugeben. Die 32tel um einen Grad schwächer.

Les accords puissants mais sans sécheresse. Les triples-croches avec moins de force.

The chords forceful but not rough. The semi-demi-quavers a trifle softer.

No. 10

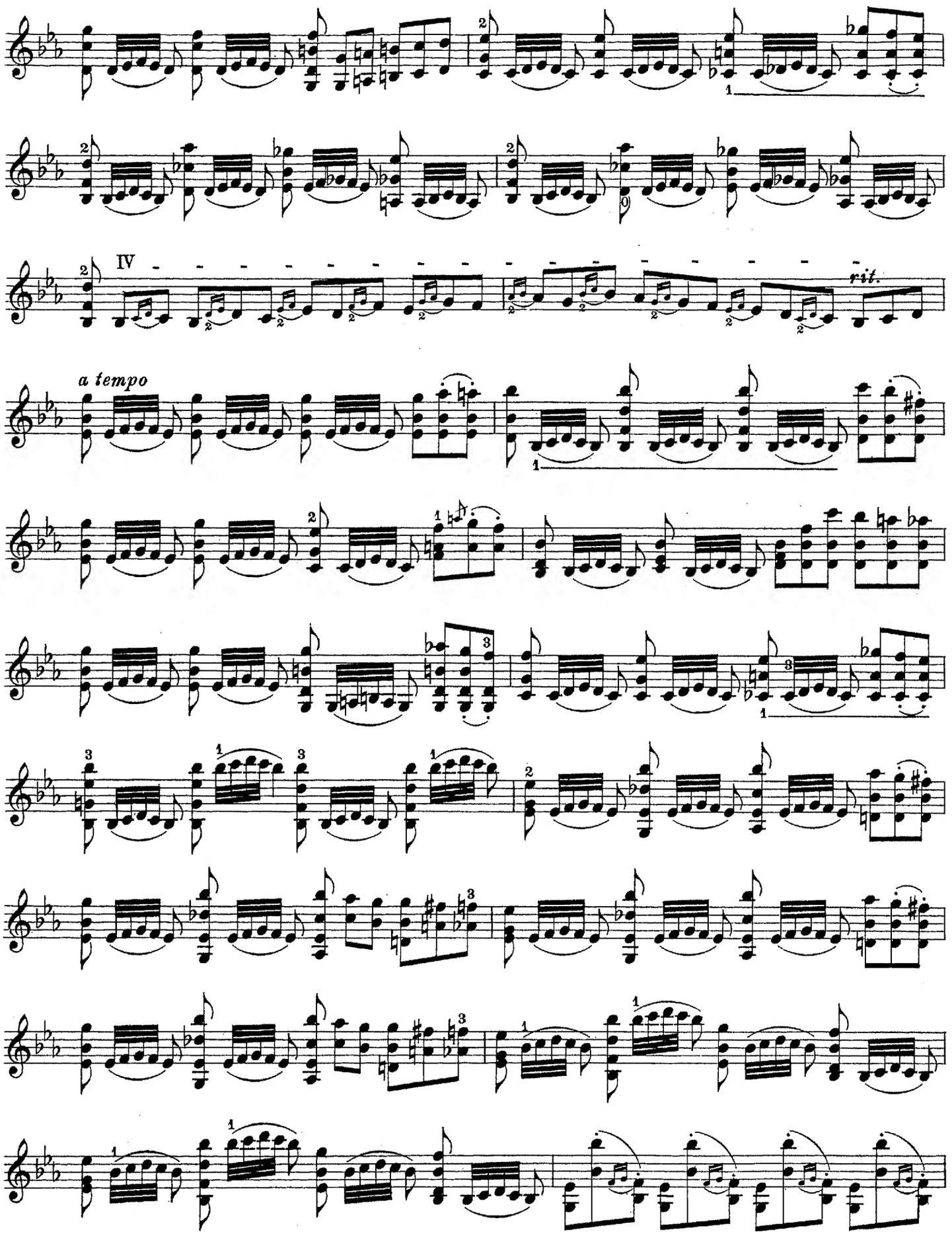
Moderato

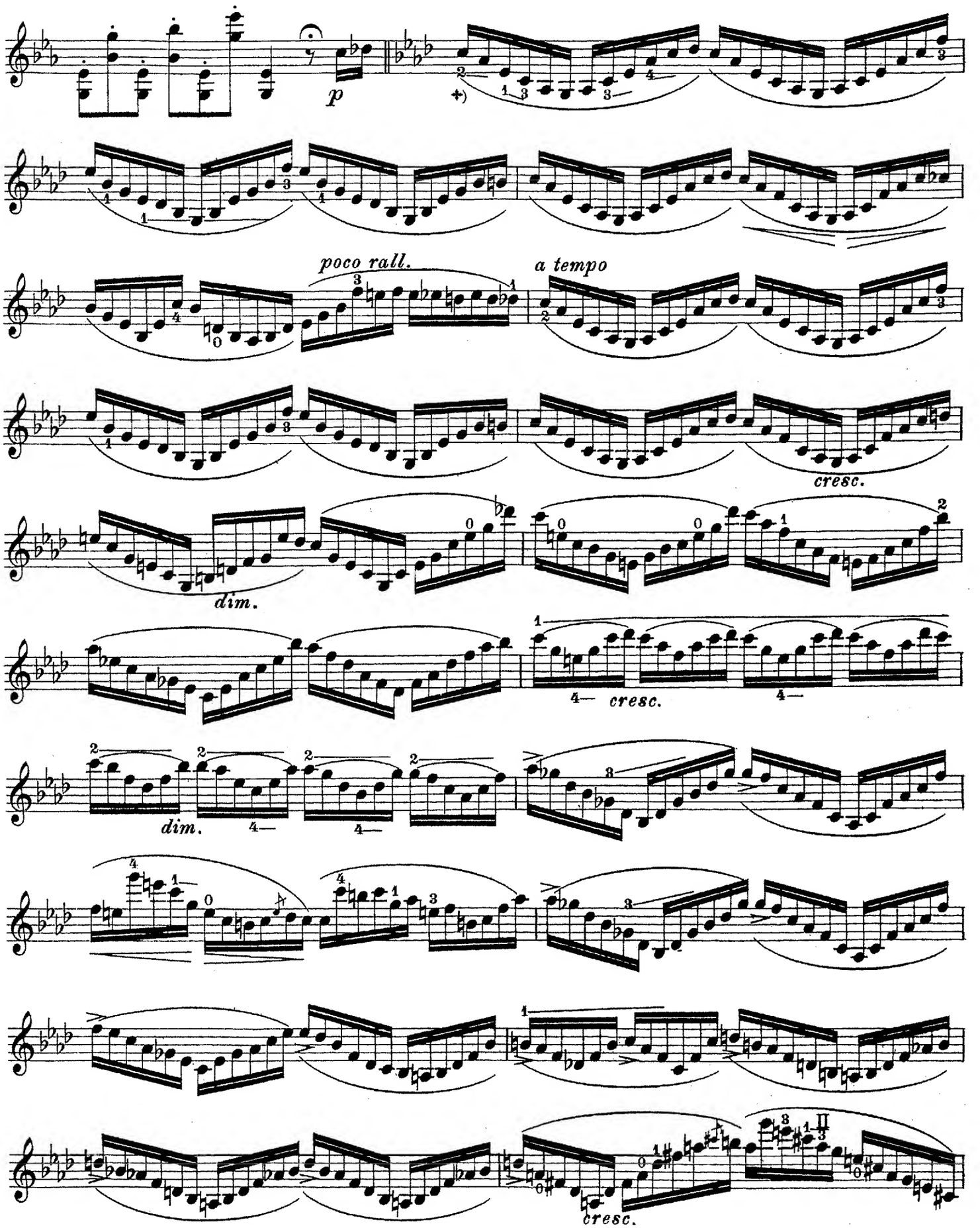


+) Zum Hervorbringen gleichzeitigen Erklingens einer dreistimmigen Harmonie besonders die mittlere Saite gut niederzudrücken.

+) *Pour obtenir une bonne sonorité dans les triples-cordes, appuyez sur la corde du milieu.*

+) In order to produce a well-sustained three-part harmony the middle string must receive the greatest pressure of the bow.

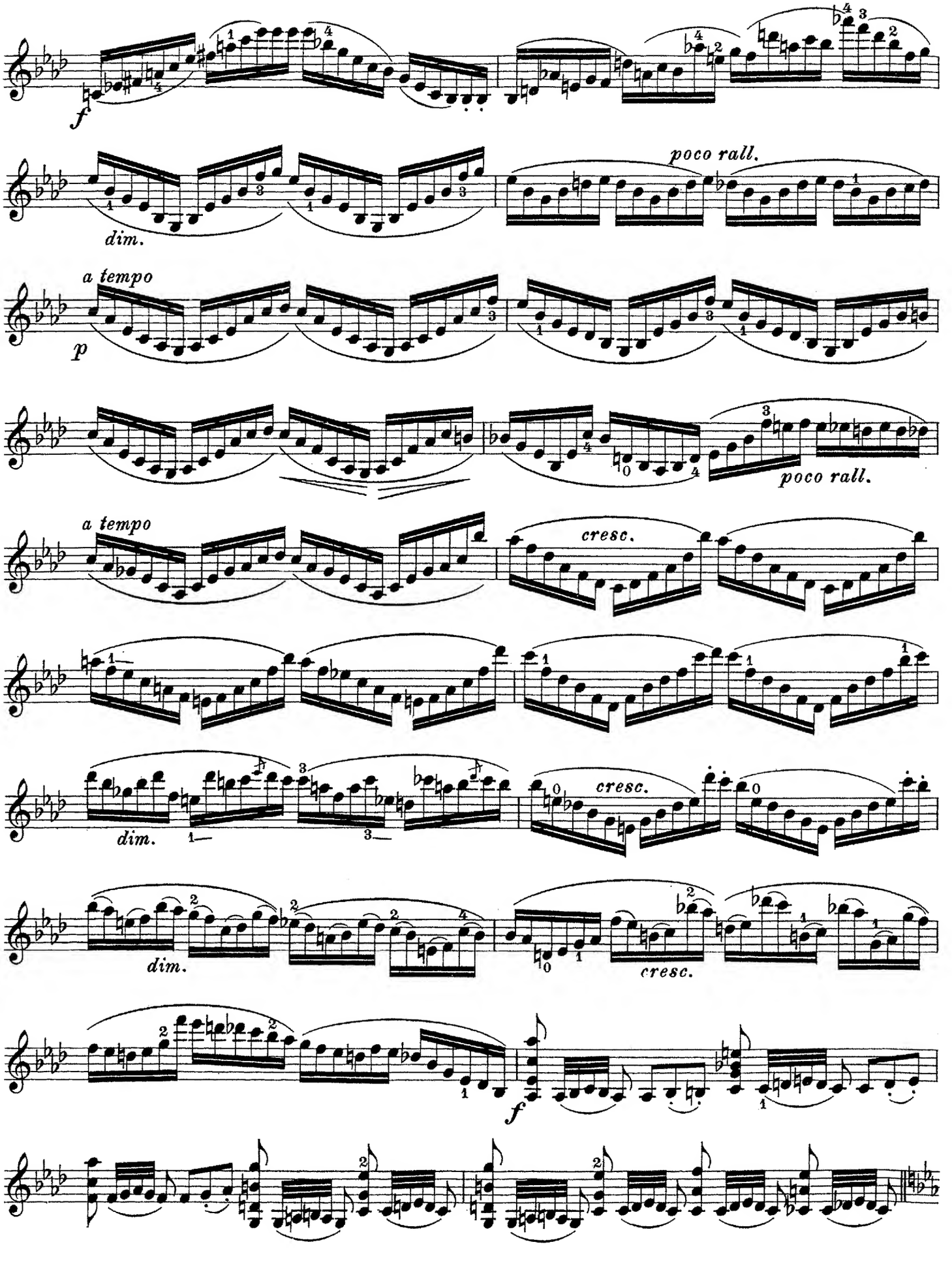

IV
rit.
a tempo

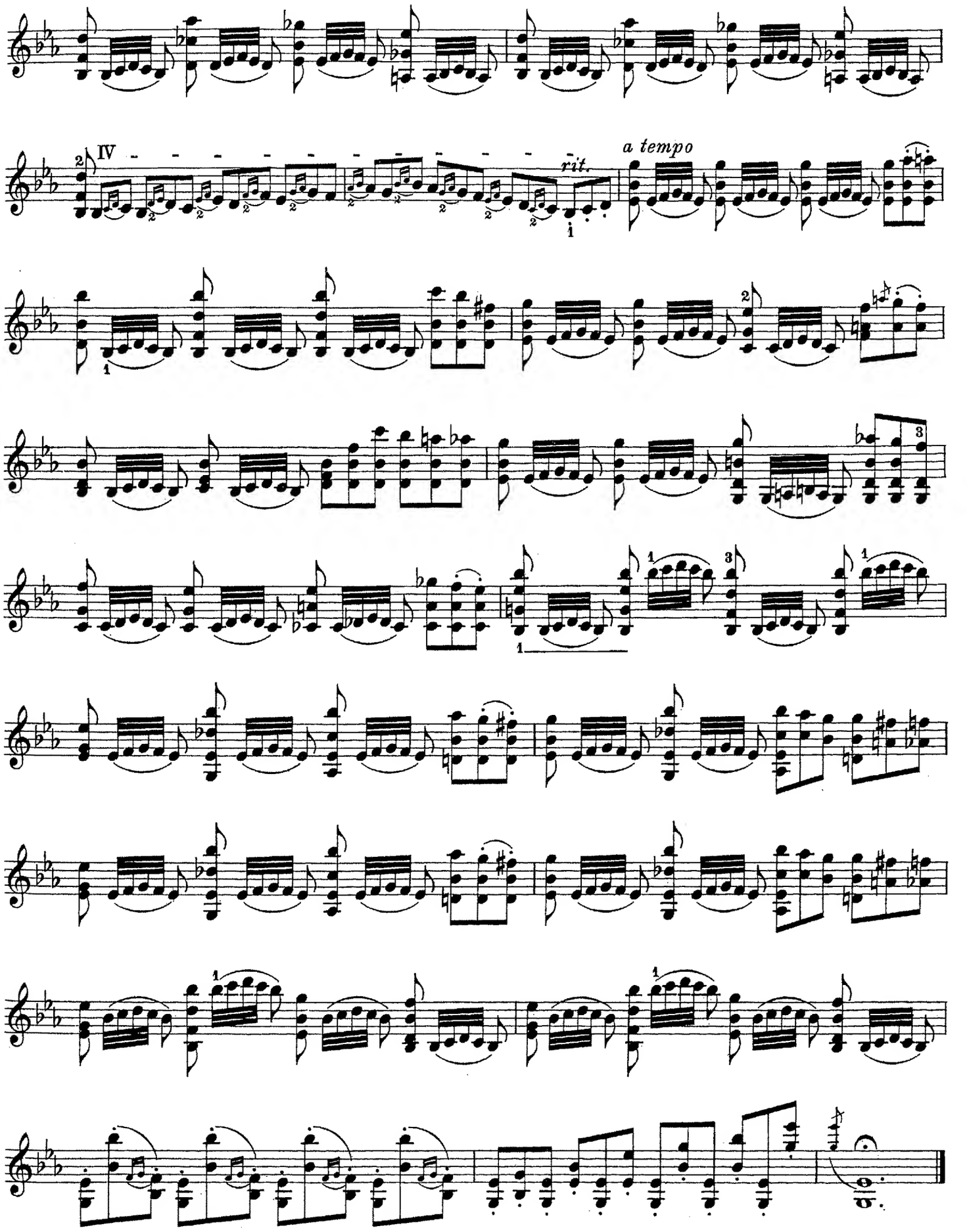


+) Die Finger möglichst liegen lassen, wodurch die Saitenübergänge um so glatter ausfallen.

+) *En laissant les doigts sur les cordes, autant que possible, le passage d'une corde à une autre est rendu plus facile.*

+) Leaving the fingers down as much as possible facilitates a smooth passing from one string to the other.


f
poco rall.
dim.
a tempo
p
poco rall.
a tempo
cresc.
dim.
cresc.
dim.
cresc.
f


IV
rit.
a tempo